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## POETIC FRAGMENTS FROM THE GENIZAH

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America.

### IV. A POEM BY ELḤANAN BEN SHEMARYAH.

THE following document, which Dr. Cyrus Adler was kind enough to put at my disposal, is found in a collection of Genizah MSS. which he brought from Cairo as early as 1891. It consists of a single sheet of parchment, measuring  $29.2 \times 11.4$  cm. ( $11\frac{1}{2} \times 4\frac{1}{2}$  in.), written on both sides. The writing is in square characters, and with the exception of the last line is legible throughout. The poem comprises sixty lines, thirty-nine of which fill one side of the sheet and the remaining twenty-one occupy the reverse side, the rest of this side being left blank. The first sixteen lines contain in acrostic the sixteen letters of the name of the author  $\text{אלחנן בירבי שמריהו}$ , while each alternate line of the remaining forty-four lines begins with one of the twenty-two letters of the alphabet.

While there is no positive evidence to prove the identity of this Elḥanan b. Shemaryah, there is equally no ground to doubt that he is the well-known scholar of Kairowan who corresponded with the Geonim Sherira and Hai, and was the teacher of R. Nissim.<sup>1</sup> If this surmise is correct,

<sup>1</sup> This statement is in direct opposition to the opinion of Poznański, who holds that Elḥanan was the pupil of R. Nissim ( $\text{אנשי קירואן}$ , No. 11). He bases his opinion on a passage in Gabirol's poem, addressed to R. Nissim,

then this document is the only poetic composition of Elhanan that has come to our knowledge, unless his letter to the community of Jerusalem, now in the Oxford collection of Genizah MSS. (Neubauer and Cowley, *Cat.* II, 2873, 21 a), is likewise written in the poetic style. The style of the poem reminds us very much of the Hushiel letter (*JQR.*, XI, 643 ff.). While it has no metre, it makes use of rhyme, parallelism, and biblical allusions, and has also a number of talmudic phrases. The language is in several places obscure, but because the writing is very clear I refrain from making alterations in the body of the poem, preferring to introduce my corrections in the notes.<sup>2</sup> There is one linguistic peculiarity which is worth especial notice. In a number of cases the vowel Yod of the word **כי** is elided, and the consonant **כ** is combined with the following word.<sup>3</sup>

Although the poem seems to be complete it does not contain any direct statement as to the time or the circumstances of its composition. It opens with a eulogy of the men who acquire wisdom and learn truth and justice, who shun the path of the perverse and keep the commandments, the inheritance of the righteous (vv. 1-7). It then speaks

where Elhanan is referred to as the **חניך** of R. Nissim (Brody, *שער השיר*, p. 37, l. 14). It is, however, impossible that Elhanan, who was already famous as a scholar in the days of Sherirā, should in his maturer years sit at the feet of a younger man. We must, therefore, construe the word **חניך** in some other way than its ordinary meaning. According to סופרים דקדוקי the passage in Mo'ed ḥaṭan 25 a, **בעת חנינתו אבר חנינו**, is given in manuscript as **בעת חניכתו אבר חניכו**. Hence **חניך** is used in the sense of father, or educator (see also Jastrow, *s.v.* **חניך**), and Gabirol very likely refers to Elhanan as R. Nissim's teacher and not his pupil.

<sup>2</sup> Where the reading is very obscure I leave the text unpointed.

<sup>3</sup> The following are the words in which the elision takes place: Ver. 53, **כנשאן** for **כי נשאן**; ver. 54, **כלפושעים** for **כי לפושעים**; ver. 56, **במאסו** for **כי במאסו**; ver. 57, **כהערו** for **כי הערו**; ver. 58, **בהרצו** for **כי הרצו**.

of the men who proved unfaithful to the traditions of their fathers and, because of their pursuit after gain, found no profit in the study of the law but much weariness of flesh (vv. 9-14). From them the poet turns abruptly to speak of the men who search after knowledge diligently and who suffer great privations for the sake of their traditions (vv. 15-28). And just as abruptly he comes back to the wicked and the foolish 'who rebel without understanding and transgress without ascertaining the truth' (vv. 29-33), who, ignorant of the law, yet speak with haughtiness, and break all bonds as if to them alone all the land was given (vv. 34-40). Then, once more, the poet turns to eulogize the men who gave up their lives for their faith, as well as those who left their homes and their possessions that they might keep the law intact (vv. 41-6). And, finally, the poet tells us that these refugees found shelter in Rome, Teman, and Kedar, and concludes with an invocation that the great deeds of these men may bring everlasting grace upon them. By Rome he very likely means the western countries of Europe, and by Teman and Kedar he means Yemen and Southern Arabia in general.

It is evident, therefore, that the poet has in mind some definite events, and we are justified in assuming that he is very probably speaking of the persecutions under the Fatimide Caliph Hakim, which lasted from 1008 to 1020, and extended over Egypt, North Africa, Palestine, and Syria (Graetz, *Gesch.*, V<sup>2</sup>, 388), a fact which explains why the refugees found no other haven than Europe and Southern Arabia.

אֲשֶׁרִי אָדָם מוֹצֵא חֲכָמָה, וְהִפִּיק תְּבוּנָה וּמוֹסָרִים,<sup>4</sup>  
 לְשֹׁחַת לָמָח הַשֶּׁבֶל, צָדֵק וּמִשְׁפָּט וּמִיִּשְׁרִים,  
 הַיְדוּת חֲכָמִים וְדַבְרֵיהֶם, מְשָׁל וּמְלִיצַת סָפָרִים;  
 לָבוֹן קִנְיָה תַּחֲפֹלֹת, נֶעַר מוֹפָה וּמִשְׁמָרִים,<sup>5</sup>  
 5 לָלוֹז רַחֵק מִעֵגֶל,<sup>6</sup> לְהִבִּין אֲמָרִים מִהוֹרִים,  
 בְּרָא שְׁמוֹעַ הוֹסֵף, מוֹאֵץ לְשִׁרִידִים אֲשׁוּרִים,<sup>7</sup>  
 יִרְאֵת י' וּמִצּוֹתָיו, מוֹרְשָׁה קְהֵלֶת יִשְׂרָאֵל,<sup>8</sup>  
 רְגִישׁ יְבוֹר הַיֵּטֵב, מֵהַעֲנִשׁ כִּפְתָּאִים חֲסִידִים,<sup>9</sup>  
 בְּנִדּוּ מְסוּרֶת אֲבָתָם, בִּידָם מְסִינֵי מְסוּרִים,<sup>10</sup>  
 יַעַן לְהַג הַרְבֵּה, וְעָמַל וַיִּגְעַת בְּשָׂרִים,<sup>11</sup> 10  
 עֲשֶׂה דָלֶת צְרִיכִים, עֲרֵבִים שְׁחָרִים חֲבֵרִים,<sup>12</sup>  
 מְעַבֵּר לֹא הִיא, בְּבָנִים סַחְרָנִים תַּנְרִים,<sup>13</sup>  
 רָמִים<sup>14</sup> לֹא תִמְצָא, בְּנֹאֶה וְנֹאֶן וְהִירִים,

<sup>4</sup> The introductory eight lines are in greater part a paraphrase of Prov. 3. 13 and 1. 3-6.

<sup>5</sup> Cp. *שִׁמְרָנוּ מִשְׁמָרָנוּ*, Mal. 3. 14.

<sup>6</sup> Cp. Prov. 2. 15.

<sup>7</sup> The text is obscure and very likely corrupt. Read perhaps *בְּרָא שְׁמוֹעַ* *לְשִׁרִידִים אֲשׁוּרִים*, *הוֹסֵף, אֲמִץ*, and with reference to Deut. 18. 16 and Ps. 17. 5 render 'To continue to hear [the voice] of the creator, to strengthen the steps of the survivors'.

<sup>8</sup> The verb *לִשְׁמוֹר* is to be supplied at the beginning of this verse.

<sup>9</sup> I suggest reading *יְבוֹר הַיֵּטֵב מֵהַעֲנִשׁ כִּפְתָּאִים חֲסִידִים* and with reference to Ps. 55. 15 and Eccles. 10. 3, render: 'He chooses to throng [the house of the Lord] rather than be punished like the fools [whose understanding] fails them'.

<sup>10</sup> Cp. Abot 1. 1; 3. 13.

<sup>11</sup> Cp. Eccles. 12. 12.

<sup>12</sup> 'The students have to watch the gates [of learning] evening and morning.' Cp. Prov. 8. 34: Lowe, *The Mishnah on which the Palestinian Talmud rests*, Berakot 1. 1, 4 (בשחרים . . . בערבים את שמע בערבים).

<sup>13</sup> With reference to Ezek. 27. 9, I suggest reading *היא מְעַבֵּר לֹא*, that is, the law is no merchandise among tradesmen and venders.

<sup>14</sup> Plural of *רָם* (Jer. 48. 29), the meaning is that the law can find no distinction among people that are haughty and proud.

יְרִינָן רַע בְּנֵלָם, <sup>15</sup> אַחֲרֵי בָצָעַם נִמְהָרִים, <sup>16</sup>  
<sup>15</sup> הַזְמִינָה תִקְרָא תִרְוָה, <sup>17</sup> בְּתַחֲלִילָה בְּרֹאשׁ הָרִים  
 וְלִבְסוּף עָלֵי דָרָה, בְּמִשְׁפָּיִמִים שָׁבַת מֵאַחֲרֵים, <sup>18</sup>  
 אִם לִבְיָנָה קוֹרִים, <sup>19</sup> בָּעִיר בְּפִתְחֵי שְׁעָרִים, <sup>20</sup>  
 בְּכֶסֶף וְזָהָב יִבְקָשׁוּהָ, וּבְחִיפּוּשׁ מִטְמוֹנֵי מִסְתָּרִים, <sup>21</sup>  
 בְּמוֹסַר אֲבִיהֶם חֲבוּ, גּוֹלִים בְּפָרִים וְעָרִים,  
<sup>20</sup> מִדְּבָרוֹת צָוֹ לִישָׁא, שֶׁבַעֲלָה מִדְּבָרִים,  
 וְלֵלָמָם <sup>23</sup> חֲרֵב שׁוּפִים, <sup>24</sup> לְחֻקֵּי חֲרֵב מִתְקַדְרִים,  
 קוֹצוֹת תִּלְתָּלִים, לְבָאֵר <sup>25</sup> עֲלֵיהֶם כְּעוֹרֵב מִשְׁתַּחֲרִים, <sup>26</sup>  
 דְּבָרֵי חֲכָמִים קְרִמוֹנִים, לְמוֹד רְבוּתָם מִתְאַצְרִים  
 אֶסְפוֹת אֶסְפוֹת, קְבוּעִים נְטוּעִים כְּדָרְבָן וּכְמִסְמָרִים, <sup>27</sup>  
<sup>25</sup> הוֹלִכֵי חֵם צְדִיקִים, כְּפֹקֶדוֹ פְּקֹדוֹ פּוֹרִים, <sup>28</sup>  
 לֹא פָתְחוּ וְהוֹתִירוּ מִהוֹרֹת שְׁהוֹרוּ <sup>29</sup> מִהוֹרִים,

<sup>15</sup> Prov. 1. 16.<sup>16</sup> Ezek. 33. 31.<sup>17</sup> Prov. 1. 21.<sup>18</sup> Isa. 5. 11.<sup>19</sup> Prov. 2. 3.<sup>20</sup> *Ibid.* 1. 21.<sup>21</sup> *Ibid.* 2. 4.

<sup>22</sup> Deut. 33. 3. The meaning of verses 19 and 20 is that they gathered together for instruction (מוֹסַר אֲבִיהֶם), wandering from village and town, to receive the words commanded as well as the laws handed down orally.

<sup>23</sup> Cp. Ps. 139. 16.<sup>24</sup> Cant. R. 1. 6.<sup>25</sup> This verb is to be taken with מִתְאַצְרִים in the next line.

<sup>26</sup> Cp. Cant. 5. 11. Suffering is metaphorically expressed by saying that the face has become black. Cp. the expression שְׁהִשְׁחִירוּ פָּנָיו בְּתַעֲנִיּוֹת (Ex. R. 1).

<sup>27</sup> Cp. Eccles. 12. 11. The meaning of vers. 22-4 can best be shown by rearranging the words as follows: קוֹצוֹת תִּלְתָּלִים עֲלֵיהֶם כְּעוֹרֵב מִשְׁתַּחֲרִים; [כְּשֶׁהֵם] מִתְאַצְרִים אֶסְפוֹת אֶסְפוֹת לְבָאֵר לְמוֹד רְבוּתָם דְּבָרֵי חֲכָמִים קְרִמוֹנִים [שֶׁהֵם] כְּדָרְבָן וּכְמִסְמָרִים קְבוּעִים נְטוּעִים.

<sup>28</sup> I take the word פּוֹרִים as a pass. part. of פֹּרֵר (cp. הַתְּפוֹרֶרֶה אֶרֶץ, Isa. 24. 19), and render the verse: 'The righteous who walk in integrity, though broken [in spirit] observed as they were commanded.'

<sup>29</sup> Hof. of יִרָה, not biblical.

וְלֹוּי כִכָּה עָשָׂה, וְלֵב טָהוֹר וְהִרְהוּרִים,  
 הִתְנַן דָּרָךְ וּנְתִיב,<sup>30</sup> הַנֶּצֶל פָּחִים וּמִכְמוּרִים.  
 זֹרוּ רָשָׁעִים תַּעֲוִי, קִדְמוּ מִבְּטָן כָּרִים,<sup>31</sup>  
 בָּנִים בְּלֹא־אֵמֶן,<sup>32</sup> בָּנִים סְכָלִים<sup>33</sup> מָרִים,<sup>34</sup>  
 חָלְפוּ עֲבְרוּ חֶק, בְּרִית עוֹלָם מַפִּירִים,<sup>35</sup>  
 מִבְּלִי דַעַת וּבִין, כָּסוּס כְּפָרָר כְּעוֹרִים,<sup>36</sup>  
 טָרָם יָבִינוּ יָמָיו, טָרָם יֵדְעוּ עוֹבְרִים,  
 נִשְׁאָלִים רַבִּי תוֹרָה, נוֹאֲלוּ נִחְשָׁבוּ כָּוִרִים,<sup>37</sup>  
 יִמְיוֹ,<sup>38</sup> יִכְתְּבוּ וְסוּרִים,<sup>39</sup> יִחַגּוּ יִנְעוּ בְּשִׁבּוּרִים,<sup>40</sup>  
 יִדְבְּרוּ בַצֹּאֵר עֵתֶק,<sup>41</sup> הִרְיוּטוֹת<sup>42</sup> בְּאוֹרֹת נִשְׁכָּרִים,<sup>43</sup>  
 כִּחְשׁוּ כִחְדוּ מֵאֲבֹתָם,<sup>44</sup> לְפָדוּ בְּנֵיהֶם סוּרִים,  
 פָּרְצוּ פָּרְעוּ נוֹצְרִים, סִיגִיו הִמָּה הַיּוֹצְרִים,<sup>45</sup>  
 לָהֶם לְבָדָם הָאָרֶץ מֵהַצִּמָּח קוֹצִים וְדֹרְדִרִים<sup>46</sup>

<sup>30</sup> Cp. Ezek. 18. 25. The Hif. of תִּכַּן is not biblical. The meaning of verses 27 and 28 seems to be that if only every one did the same as these righteous people did, and if the heart and mind were pure, then the way would be measured and safe from traps and snares.

<sup>31</sup> Ps. 58. 4.

<sup>32</sup> Deut. 32. 20.

<sup>33</sup> Jer. 4. 22.

<sup>34</sup> Cp. Isa. 20. 10.

<sup>35</sup> Isa. 24. 5.

<sup>36</sup> Cp. Ps. 32. 9.

<sup>37</sup> Hos. 8. 12.

<sup>38</sup> Ps. 73. 8.

<sup>39</sup> The ו of וְסוּרִים may be a dittograph on account of יִכְתְּבוּ, or else read יִכְתְּבוּ וְסוּרִים, cp. Isa. 10. 1.

<sup>40</sup> Ps. 107. 27.

<sup>41</sup> Ps. 75. 6.

<sup>42</sup> Sanhedrin 10. 2 (90 a).

<sup>43</sup> Jer. 2. 13.

<sup>44</sup> Job 15. 18.

<sup>45</sup> The meaning of this verse is that these wicked people tore down the fences and raised up others as if they were the creators (הַמֵּה הַיּוֹצְרִים), not the created (נוֹצְרִים).

<sup>46</sup> Supply the word תַּחְדוּל before מֵהַצִּמָּח and the verbs in the next verse, i.e. as if for them alone the earth ceases to bring forth thorns and thistles.

40 (verso) מהפקט<sup>47</sup> יינם שמנם, מהערב מרקחם שמרים.  
 מִסְרוּ עֲצָמָם יָמִים, לְבָאִים לְהָאִיר מַעֲבָרִים,<sup>48</sup>  
 מִי מֵהֶם בַּחֲרָב, מִי גּוֹפִים מִתַּבְּבָרִים,<sup>49</sup>  
 לְנִכְרִים לְוָטִים<sup>50</sup> סָפְרִים, בָּלִים בַּעֲשׂוֹן בְּכָרִים,<sup>51</sup>  
 מִלְשֻׁפֶּת מִיפּוֹג אַחֲזָרִים, מִבּוֹף לֶזֶר מַהֲרִים,<sup>52</sup>  
 45 סוֹבְלֵי עוֹלָם בַּעֲזָרָם, מַעֲזוֹן וְעוֹנֵשׁ זִסּוּרִים,  
 סָעוּ<sup>53</sup> וְתִלְמוּדָם בִּידָם, וְהִנִּיחוּ יִתְרָם לְנִצָּרִים.<sup>54</sup>  
 עֲנִיִּים מִצָּאוּ מַיִם,<sup>55</sup> עוֹלָלִים לָחֶם אֲבִירִים,<sup>56</sup>  
 שִׁלְחוּ מֵלֶא דָשׁוֹן,<sup>57</sup> מִבְּלִי שׁוֹ<sup>58</sup> וּמַחֲרִים,  
 בָּאוּ נִתְנוּ אֲבִינִים,<sup>59</sup> צִחָה צָמָא<sup>60</sup> חֲרִירִים,  
 50 חִכְנוּ לָהֶם צָר,<sup>61</sup> בְּרוּמָה וְחִימָן וְקָדְרִים,  
 צִרְקָתָם לְעַד תַּעֲמֹד,<sup>62</sup> וְרָעָם לְפָנֵיהֶם שְׁמוּרִים,<sup>63</sup>  
 לָעַם נוֹלָר, שֶׁעָשׂוּ<sup>64</sup> הָרִי הֵם לָהֶם פְּאוּרִים,<sup>65</sup>

<sup>47</sup> Hif. of פקט 'to ferment'. The meaning of this verse is that these wicked people regarded themselves above the laws of nature, and therefore their wine and oil would not ferment, and their perfumes would not be mixed with lees.

<sup>48</sup> In this verse the poet turns again to the righteous and says that they surrendered themselves to those who came to light up the roads. What he means by this is not clear to me.

<sup>49</sup> Cp. the expression כל גופו ככברה, Taanit 22 b.

<sup>50</sup> Cp. 1 Sam. 21. 10.

<sup>51</sup> Jer. 51. 40.

<sup>52</sup> For ממהרים, the meaning of verses 42-4 is that these pious people gave themselves up to the sword and fire rather than forget the law and turn away from it to clasp the hand of the stranger.

<sup>53</sup> A paṭṭanic usage instead of נסעו, cp. Kalir Sheḡalim : סע ועף בבצע.

שקלי חשרי.

<sup>54</sup> They left their possessions to the wily of heart. Cp. Prov. 7. 10.

<sup>55</sup> Isa. 41. 17.

<sup>56</sup> Ps. 78. 25.

<sup>57</sup> Job 36. 16.

<sup>58</sup> Paṭṭanic usage for שוה בסף.

<sup>59</sup> Ps. 112. 9.

<sup>60</sup> Isa. 5. 13.

<sup>61</sup> Joshua 1. 11.

<sup>62</sup> Ps. 112. 9.

<sup>63</sup> Cp. Job 21. 8.

<sup>64</sup> Cp. Ps. 22. 32.

<sup>65</sup> The meaning of the verse is that the deeds they have done will be as an atonement for the people that shall be born.



קָרְנָם תִּרְוֶה בְּכָבוֹד, <sup>66</sup> בְּנִשְׂאוֹ חֹטֵא עֲרִירִים, <sup>67</sup>  
 הַפֶּצֶם בְּיָדָם יִצְלַח, <sup>68</sup> בְּלִפְזֵשָׁעִים נִמְנו עֲתָרִים, <sup>69</sup>  
 55 רְאוֹת חֲלָקָם בְּחַיִּים, <sup>70</sup> מִעֲמַל נִפְשָׁם שְׂבָרִים, <sup>71</sup>  
 בְּמִאֲסוֹ חַיֵּי יִשְׁעָה, <sup>72</sup> וּבְחֲרוֹ חַיִּים נְמוּרִים,  
 עֲשֵׂל עֲצוּמִים יְחַלְקוּ, בְּהֲעָרוֹ נִפְשָׁם פְּגָרִים, <sup>73</sup>  
 דְּשִׁנִּים וְרַעְנָנִים יִהְיוּ, <sup>74</sup> בְּהֲרָצוֹ לְצַבּוּרִים כְּפָרִים, <sup>75</sup>  
 הַמִּתֵּם תִּנְחֵם לְעוֹלָם, <sup>76</sup> רִבְצֵא מִלֵּאֵי עֲדָרִים, <sup>77</sup>  
 60 בְּבוֹקְבִים אוֹרֶם [בָּה] יִרֶם, <sup>78</sup> כַּצְדָּקוֹ . . . קוֹל . . . רִים

# V. FROM A DIVAN OF SOLOMON IBN GABIROL.

IN 1858 Leopold Dukes published a volume of Gabirol's secular poems which he gathered from manuscripts in Oxford, Parma, and Vienna.<sup>1</sup> With the exception of two poems which were in the possession of Carmoly, and to which Dukes evidently had no access, this volume, though containing only sixty-nine poems, represented almost all that was known of Gabirol's secular poetry.<sup>2</sup> Ten years

<sup>66</sup> Ps. 112. 9.

<sup>67</sup> Cp. Lev. 20. 20 and Yebamot 55 a. See also above, n. 3.

<sup>68</sup> Cp. Isa. 53. 10.

<sup>69</sup> Cp. Isa. 53. 12 and Zeph. 3. 10. The meaning is that they were numbered among the transgressors though they were engaged in prayer.

<sup>70</sup> Cp. Ps. 142. 6.

<sup>71</sup> Cp. Isa. 53. 11.

<sup>72</sup> Berakot 48 b.

<sup>73</sup> Cp. Isa. 53. 12.

<sup>74</sup> Ps. 92. 15.

<sup>75</sup> With their suffering they atoned for the communities as with offerings of bullocks (Lev. 4. 13-21). Cp. Siphre, Deut. 32: כֶּשֶׁם שֶׁקֶרְבָּנוֹת מִרְצִים. כִּי יִיסּוּרִים מִרְצִים.

<sup>76</sup> Prov. 11. 3.

<sup>77</sup> Cp. Zeph. 2. 14.

<sup>78</sup> Cp. Dan. 12. 3.

<sup>1</sup> Dukes, *Shiri Shelמה*, Hannover, 1858.

<sup>2</sup> *Id.*, *Salomo ben Gabirol aus Malaga*, Hannover, 1860, pp. 13, 14. Dukes claims that he published all the poems of Gabirol, even the fragments, but the fact is that he overlooked some poems even in the Oxford MS., as, for instance, the poem *אִשֶּׁר נִעְדָּר* reproduced below.

later, in 1868, Senior Sachs made an attempt to gather and elucidate the religious poetry of Gabirol.<sup>3</sup> But his method of elucidation was so comprehensive that in a work of 167 pages only 29 short poems were reproduced.

Neither Dukes nor Sachs made any reference to a complete, independent Divan of Gabirol's poems. Steinschneider's list of 65 poems is based on the Oxford MS. *מחנה הנשאר*, which is only an appendix to the Divan of Judah Ha-Levi (*מחנה יהודה*), and contains the compositions of many other poets;<sup>4</sup> while Luzzatto, who began to make a list of Gabirol's poems, likewise made no mention of any special collection.<sup>5</sup>

The first intimation of the existence of a Gabirol Divan was given by Harkavy in the prefatory note to four poems of Gabirol published by him in 1893,<sup>6</sup> although he did not emphasize this point.<sup>7</sup> Then came the list of 114 poems published by Neubauer<sup>8</sup> from a Genizah manuscript which seems to have been originally an index to a Divan of Gabirol.<sup>9</sup> Further proof that the poems of Gabirol were at one time gathered into a Divan has been furnished by the thirty-three leaves from the Genizah in the possession of

<sup>3</sup> Sachs, *שירי השירים*, Paris, 1868.

<sup>4</sup> St., *Cat. Bodl.*, pp. 2336-7; Neub., *Cat.*, 1970, III.

<sup>5</sup> Luzzatto, *לוח הפייטנים*, p. 102. In *השלח*, I, 38, David Kahana states that he compiled a list of Gabirol's poems, but does not speak of any special Divan.

<sup>6</sup> Harkavy, *חדשים גם ישנים*, No. 3 (published as supplement to *המליץ*, 1893, No. 144, under the title of *ארבעה מאמרים*), p. 4.

<sup>7</sup> He merely says: *בחלק מדיואן רש"ב נב"י מצאתי וכו'.*

<sup>8</sup> *Gedenkbuch zur Erinnerung an D. Kaufmann*, Breslau, 1900, pp. 279-87.

<sup>9</sup> Neub. and Cowley, *Cat.*, No. 2835<sup>17</sup>. It may be of interest to know that just as in MS. Oxford No. 1970 the poems of Gabirol follow the poems of Judah Ha-Levi, so also in this index the record of Gabirol's poetry follows that of Ha-Levi's.

E. N. Adler. This fragment, which has been identified and edited by Brody,<sup>10</sup> contains the greater part of thirty-four poems of Gabirol,<sup>11</sup> thirteen of which had been entirely lost to us.<sup>12</sup> And now we have in the fragment from the Taylor-Schechter collection, reproduced below, additional and conclusive corroboration that Gabirol's poetry had already long ago been gathered in one independent collection.

Our fragment (T-S. LOAN 69) consists of two mutilated leaves of paper, the first of which is only about four-fifths of its original size (17 × 16 cm.). The second leaf, still preserving its original size (21 × 16 cm.), has also preserved its original pagination, and bears the number 30 (i.e. ל). The poems, written in a cursive hand, are numbered from 122 to 126. And since the leaves are consecutive we have in this fragment ff. 29 and 30 of what was once a Divan of Gabirol's poetry. The name of Gabirol, it is true, is not mentioned in the fragment, but there cannot be the least doubt that the poems are his. For No. 122 is also found in the Oxford MS.,<sup>13</sup> No. 123 is mentioned in Neubauer's list,<sup>14</sup> No. 124 is the oft reprinted poem beginning מליצתי בראגתי תרופה, and No. 126 has likewise been included in Dukes's edition.<sup>15</sup> The only poem of which there was not even a record until now is No. 125, and that poem could be recognized as Gabirol's by its very diction, as will be pointed out in the notes to the text. Our fragment, therefore, gives us two poems for which there is no other source at all, one

<sup>10</sup> *MGWJ.*, LV, pp. 76-97.

<sup>11</sup> The fragment contains thirty-six poems, but Brody doubts Gabirol's authorship in two cases: fol. 30 a, b and fol. 33 a.

<sup>12</sup> See *ibid.*, p. 92, where Brody gives a list of them.

<sup>13</sup> *St., Cat. Bodl.*, p. 2337, No. 54.

<sup>14</sup> *Gedenkbuch*, p. 286, col. 3, No. 22.

<sup>15</sup> שירי שלמה, No. 69.

poem which is found also in the Oxford MS., and two others which give us better readings than that of the printed texts.

The first poem (No. 122) is an elegy on his father's death.<sup>16</sup> From the expression אבי אשר היה ערי חבל (ver. 5) we may infer that his father was a man of importance, and from the last verse, in which he consoles himself with the fact that he is safe from further sorrow (כי מנורי בא, ונפשי), we may infer that his father was the last of his kin to die.<sup>17</sup> The second poem (No. 123) seems to be a satire on some versifiers who had no talent for poetry. It reminds us of another long poem of Gabirol on this subject, and recalls to mind some of its phraseology,<sup>18</sup> as will be pointed out in the notes to the text. Only the first five lines of this poem are preserved, and by comparing the number of lines on fol. 29 b with the number of lines on fol. 30 b we find that of the twenty-eight lines only eight are missing. I, therefore, assume that five of these eight belonged to No. 123, making the whole poem consist of ten lines, one was the opening line of No. 124, and the remaining two lines must have contained a superscription to No. 124.<sup>19</sup>

<sup>16</sup> This was already pointed out by Brody (*MGWJ.*, LV, p. 95, note 72), from his study of the Oxford MS.

<sup>17</sup> To establish the text of No. 122 of our fragment with greater facility and precision, my friend Prof. Marx obtained for me through Prof. Cowley a facsimile of two pages of the Oxford MS. (Pococke 74, fol. 170 b-171 a). These two pages contain the last twenty-four verses of the poem עטמה הוד, ולבש נאונים, and Nos. 122, 124 as well as the first nine lines of No. 126 of our fragment.

<sup>18</sup> I have reference to the poem עטמה הוד (see Sachs, *התחיה*, I, 47-56; Dukes, *ש"ש*, No. 9; Graetz, *שושנים*, p. 49).

<sup>19</sup> It is, however, possible that fol. 29 b contained originally twenty-nine lines like fol. 30 a, in which case nine lines would be missing. Two of these must have belonged to No. 124, one as superscription and one as the opening line, and the remaining seven must have been part of No. 122, making it consist of twelve verses.

The third poem (No. 124) has already been published five times,<sup>20</sup> and I would have refrained from reproducing it a sixth time were it not for the fact that our Genizah fragment presents the best text so far known, and does away with some of the far-fetched interpretations to which the commentators were forced to resort. As Sachs has pointed out,<sup>21</sup> this poem is in the form of a dialogue between Gabirol and some friend to whom he complains of his misfortunes. Verses 1, 2, 5, 6, 9, 10 are spoken by Gabirol, and verses 3, 4, 7, 8 by his friend. The fourth poem (No. 125) seems to be a conciliatory epistle, written to a friend with whom he had quarrelled, but whose friendship he wished to retain, provided the friend admitted he had acted wrongly (compare verses 21-24). The identity of this friend, however, is impossible to establish. As stated in the tenth verse, this poem was written at the age of 16, and its phraseology reminds us of another poem written in the same year.<sup>22</sup> Altogether, then, we know with certainty of five poems composed by Gabirol at this early age. They are *אני השר*,<sup>23</sup> *התלענ*,<sup>24</sup> *מליצתי בדאנתי*,<sup>25</sup> *עטמה הוד*,<sup>26</sup> and *תהלת אל*, the first twenty-nine lines of which are found in the last poem of our fragment (No. 126). This poem was published once by Dukes,<sup>27</sup> but his text is so faulty that instead of merely giving the variants I feel justified in reproducing the

<sup>20</sup> לקט שושנים (1858), No. 3; שירי שלמה (1850), p. 1; גנוי אקספרד (1862), p. 37; רבי שלמה בן גבירול וקצת בני דורו (1878?), pp. 8-12; שער השיר (1906), p. 36.

<sup>21</sup> רש"ב וקצת בני דורו, p. 8.

<sup>22</sup> See notes to the text.

<sup>23</sup> רש"ב וקצת בני דורו, p. 12. Sachs conjectures that it is probably another version of the poem *עטמה הוד* (*ibid.*, p. 13).

<sup>24</sup> = No. 125 of our fragment.

<sup>25</sup> See above, n. 20.

<sup>26</sup> See above, n. 18.

<sup>27</sup> שירי שלמה, No. 69.

complete text of our fragment, though it is but a small part of the whole poem.

In addition to the text of the poems I deem it proper, in this connexion, to present in an appendix a number of corrections to the Genizah index published by Neubauer. As Neubauer himself informs us in his prefatory note,<sup>28</sup> it was impossible for him, on account of his poor eyesight, to add any comment to the text, and the identification of many of the poems was made by Halberstam. Yet there are many poems still unidentified, and the few identifications which I add may prove of service to students of Gabirol's poetry. A full list of Gabirol's poems, giving the printed and manuscript sources, would fill a long felt want. But this must be reserved for another occasion. Meanwhile let us hope that Dr. Brody will be enabled to complete his excellent edition of Gabirol,<sup>29</sup> and make such a list unnecessary.

וְלֹה . . . . פ . . . בָּאֵר . . . אֶצְמָבָאֵר . . .<sup>30</sup>

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קִבֵּב תוֹנָה אֲשֶׁר נָעַדְרָה בָּאֵב צָרָהּ יֵשֶׁח לִבִּי בַעֲלוֹת שְׁפִיָּה<sup>31</sup>  
בְּפֹה הַצִּיּוֹנִי לַעֲת עָרֵב עַד אֲדִיָּה עָרֵב לְמוֹל שְׁתִּיָּה<sup>32</sup>

<sup>28</sup> *Gedenkbuch*, p. 279.

<sup>29</sup> שִׁיר הַשִּׁירִים, Berlin, 1898-1900, 8°, 36 + 28 pp.

<sup>30</sup> In the Oxford MS. there is no superscription. Words enclosed in brackets are supplied from the Oxford MS. unless otherwise stated in the notes.

<sup>31</sup> This verse is to be construed as if it read *יֵשֶׁח לִבִּי בַעֲלוֹת* [מֵאֲרִץ] *קִבֵּב תוֹנָה אֲשֶׁר נָעַדְרָה צָרָהּ שְׁפִיָּה*, which may be rendered: 'My heart is bowed down like a ghost from the ground (cp. Isa. 29. 4) when my grief, for which there is no balsam, reaches its height (cp. Num. 23. 3).'

<sup>32</sup> Cp. Lev. 13. 52. The fragment reads: *לְמוֹ שְׁתִּיָּה*.

בל אֶקְרָאָה עֵינִי לְבַל תִּכְלֶה <sup>33</sup> מִהִבֵּי, אוֹ יַעֲלֶה בְּבִיָּה <sup>34</sup>  
 אֶבְכֶּה וְעוֹד אֶבְכֶּה וּבִל-תָּמוּת <sup>35</sup> דְּמַעַה בְּעֵינֵי הַכֹּחַ [חיה  
 5 אֲבִי אֲשֶׁר הָיָה עָדִי תִבֵּל] לֹא מֵה שָׁבוּל <sup>37</sup> אִיף נִצְלָה עָרִיָּה  
 אִיף יַעֲלוּ <sup>38</sup> עָלָיו בְּנוֹת יָמִים <sup>39</sup> וַיִּטְרְפוּ מִלֵּה [ק] ת אֲרִיָּה, <sup>40</sup>  
 הָיָה לְאוֹת צִדְקוֹ אֲשֶׁר נִפְשׁוּ בְּצִרּוֹר מְנוּחָה [הִי] ת [ה] עַמִּיָּה <sup>41</sup>  
 אֶל תִּאֲמֹן לְבִי בְּתִבֵּל כִּי רַב מֵאֲשֶׁר תִּתֵּן-לִי שְׂבִיָּה <sup>42</sup>  
 דַּע מֵאֲדָמָה אַחֲרֵי זֹאת כִּי לִשְׁחֹט אֲנִשִּׁים שְׁחַטָּה [חצִי] יָה <sup>43</sup>

<sup>33</sup> Cp. Lam. 2. 11.

<sup>34</sup> This verse is thus to be rendered: 'The more I call unto mine eye not to grow weak with weeping the more it weeps.'

<sup>35</sup> MS. Oxford reads: **אבכה וכל אבכה וכל תמות**.

<sup>36</sup> The meaning of the last two words is not clear to me. Perhaps we may construe the phrase to mean that the eye is constantly flowing with tears like he who has an issue (cp. Lev. 22. 4) and read **הַכֹּחַ הָיָה**, or perhaps read **הַכֹּחַ הָיָה**, i.e. the tear which the pain has revived never ceases.

<sup>37</sup> The meaning of this phrase is obscure. Perhaps we ought to read **לֹא מֵה שָׁבוּל** (cp. Isa. 47. 9). MS. Oxford reads: **לֹאמָה שִׁבְבֵל**.

<sup>38</sup> Our fragment reads: **אִיךְ יִבְלֵי**.

<sup>39</sup> On the frequency of this and similar metaphors in the poetry of the Spanish-Arabic period see Goldziher, 'Bemerkungen zur neuhebräischen Poesie' (*JQR*, XIV, 721). Following is a list of the verses in the poems of Gabirol in which the expression **בְּנוֹת יָמִים** occurs. Dukes, **שִׁירֵי שְׁלֹמֹה**, No. 6, ver. 1; No. 9, ver. 6; No. 10, ver. 5; No. 15, ver. 1; No. 16, ver. 9; No. 22, ver. 6; No. 62, ver. 5; in No. 24, ver. 10, the expression **בְּנוֹת יָמִים** is used.

<sup>40</sup> The suffix refers to **תִּבֵּל** in the preceding verse.

<sup>41</sup> His righteousness has been a sign that his soul is bound up in peace with God.

<sup>42</sup> The word **תִּבֵּל** is used here in the sense of 'fortune', and the poet warns us not to put our trust in fortune, because her spoils are greater than her gifts.

<sup>43</sup> Henceforth (**אַחֲרֵי זֹאת**) know this of the world that she sharpens her arrows (cp. Jer. 9. 7) to kill men. The form **חֲצִיָּה**, which presupposes a root **חצִי**, can be explained by 1 Sam. 20. 38.

10 תִּצַּר כְּמַעֲת עָלַי אֶצְבַּע      אִם לֹא יְהִי דִמָּה כְּמוֹ עֲבִיָּה<sup>44</sup>  
 שֶׁבֶר לְאִישׁ יִסּוּר לְבָבוֹ עִם      הוֹדָה וְנָטָה אַחֲרֵי יָפִיָּה<sup>45</sup>  
 אֶלְבֶּשׁ לְבוֹשׁ יְגוֹן וּבְרָאוֹתַי      תִּבַּל כְּמוֹ עֵץ וְאֶנּוּשׁ פְּרִיָּה.<sup>46</sup>  
 אֲשׁוּב לְכַבּוֹת אִשׁ כִּי אֵב נִפְשִׁי      כִּי הִכָּאֵב יוֹסִיף עָלַי חֲלִיָּה  
 ד[י], כִּי מִגּוּרֵי בָּא, <sup>47</sup> וְנִפְשִׁי עוֹד      לֹא תִחַזַּק רָעָה, וְזֹאת דִּמָּה.<sup>48</sup>

וכתב אלי בעין אבואנה ידם מן אדעי

צנאעה אל שער מן גיר אחסאן לה<sup>49</sup>

— — — | — — — | — — —

כָּבֵד יְדִידִי צִמְקוֹ דְּדִי <sup>50</sup> תְּבוּנָה      וְסָפּוּ יוֹזְקֵי הַשִּׁיר וְכָלִי<sup>51</sup>  
 וְנִהְרְסוּ שְׁתוֹת <sup>52</sup> בּוֹזֵיו וְאֶבֶן      עֲדָנָיו <sup>53</sup> נוֹשְׁנֵנוֹ <sup>54</sup> הַיּוֹם וּב[לֹ]  
 וְיָסְרוּ יוֹדְעֵי <sup>55</sup> אֲנִשִּׁי עֲצָתוֹ      וְנִדְּרוּ כָּל מִידְעָיו וְנָלוּ

<sup>44</sup> The world presses [on man] like a ring on the finger when it has not enough of breadth to fit the thickness [of the finger]. The fragment reads : במטעת, MS. Oxford reads : אם לא יהי ביה כמו עביה.

<sup>45</sup> Woe to the man whose heart turns after her splendour and inclines to her beauty. MS. Oxford reads : שבר לאיש יצור לבבי.

<sup>46</sup> Construe this verse as if it read . . . פריה אלבש ובראותי תבל . . . לבוש יגון.

<sup>47</sup> MS. Oxford reads : כי מגורי בה.

<sup>48</sup> In the last two verses the poet tries to console himself by the fact that the death of his father is the last blow that fate can aim at him.

<sup>49</sup> 'He wrote to one of his friends blaming him who laid claims to the art of poetry without possessing the gift for it.' In deciphering this, as well as some of the other Arabic superscriptions that follow, I consulted my friends Prof. Israel Friedlaender and Mr. B. Halper.

<sup>50</sup> Cp. Hos. 9: 14 and the expression בנים במקום בינה (Berakot 10 a).

<sup>51</sup> A similar expression is found in the poem הוד עטה שלמה, No. 9; התחיה, I, pp. 47-56, v. 70.

<sup>52</sup> Cp. Ps. 11. 3.

<sup>53</sup> עֲדָנָיו (Exod. 35. 11) would be better suited to the metaphor.

<sup>54</sup> Cp. Deut. 4. 25.

<sup>55</sup> יוֹדְעֵיו would be more correct.





5 שְׁטַפְנִי <sup>62</sup> לִבִּי מִנְעוּרִי      וְעַל־כֵּן הֵיְתָה נַפְשִׁי בְּפִנְיָהּ  
 וְשֵׁם הַבֵּין וְהַמּוֹסֵר מִנְתּוֹ      וְנַפְשִׁי הִתְרוּצָה שָׁם קִצּוּפָהּ  
 וּמִה־בְּצַע בְּהִתְקַצָּף <sup>63</sup> אֲכַל דוֹם      וְקוּהָ, כִּי לִכְל־מִכָּה תְרוּפָהּ  
 וּמִה־יוֹעִיל בְּכוֹת עַל הַמִּצְוִקִים      וּמִה־יוֹעִיל לְדַמְעָה הָעָרוּפָהּ  
 וּמִה־אוֹחִיל וְעַד־פִּמָּה אֵיחָל      וְהַיּוֹם עוֹד וְלֹא מִלְּאָה תְקוּפָהּ  
 10 וְטָרַם בּוֹא צְרִי־גִלְעָד וְיָמוֹת      אֲנֹשׁ נִכְאָב אֲשֶׁר נַפְשׁוֹ נִגְוָפָה. <sup>64</sup>

ולא קצירה צנעה פי

אבתראיה בקול אלשער <sup>65</sup>

— — — | — — — — — | — — — — —  
 קָבָה      הִתְלַעַג לְאֲנוּשׁ יַחֲדִי בְּדוֹרוֹ[ת] <sup>66</sup>  
 וְחִבּוּהָ אִישׁ אֲשֶׁר לִבֵּשׁ יָקָר[וֹ]ת      אֲשֶׁר הַתּוֹם וְהַיּוֹשֵׁר לְבוּשׁוֹ <sup>67</sup>  
 וּבָחַר בְּאַמוּנָה מִבְּחִירוֹת      אֲשֶׁר לְבוֹ כְּחוֹל נִכְבָּד בְּיוֹם בּוֹ  
 וְיוֹם שְׂאוֹן יוֹם עֲבָרָה וְצָרוֹת      אֲרִיִּים לֹא עֲמָמָהוּ <sup>68</sup> וְכַפּוֹ  
 בְּכָל אֲנָשִׁי יָקָר וְשֵׁם נְעוּרוֹת <sup>69</sup>      בְּלִבּוֹ נִפְלְאוֹת חֲכָמָה וּמוֹסֵר <sup>5</sup>  
 וְהַדְּעוֹת בְּנַפְשׁוֹ הֵם סְתוּרוֹת      לֶךְ אוֹמֵר שְׁפָתֵי לְאִישׁ <sup>70</sup> מַחְתָּה

<sup>62</sup> MS. Oxford and printed texts read : שְׁטַפְנִי.

<sup>63</sup> *Ibid.*, להתקצף.

<sup>64</sup> *Ibid.*, הַיּוֹמֹת אֲנוּשׁ נִכְאָב וְיִנְגַּף נִגְוָפָה, which is difficult to explain, for נִגְוָפָה could not refer to אֲנוּשׁ, and the abstract noun is נִגְוָפָה, but in our text it refers correctly to נַפְשׁוֹ.

<sup>65</sup> A *kasida* composed when he began to write poetry.

<sup>66</sup> The manuscript reads בְּדוֹרוֹ, but the nature of the *kasida* requires that the first hemistich of the first line should have the same ending with which the whole poem rhymes. For a similar expression see his poem הוֹד עֲמָה הוֹד, ver. 3 : וּדַע כִּי הֵנָּה יַחֲדִי בְּדוֹרוֹךְ.

<sup>67</sup> The same phrase is found in the above-mentioned poem, ver. 91.

<sup>68</sup> Ezek. 31. 8.

<sup>69</sup> The word מִשְׁחָד is to be understood. Cp. מִתְמַךְ בְּשָׁחַד, Isa. 33. 15. Manuscript reads שֵׁם נְעוּרוֹת.

<sup>70</sup> Manuscript reads לֶךְ אוֹמֵר לְאִישׁ שְׁפָתֵי מַחְתָּה, but the metre requires the transposition.

וְקוֹם וּבָרַח וְעִבְרָה מֵעֲבָרוֹת <sup>71</sup>	שָׁמַע מִלִּי וְהִטָּה אֶזְנוֹךְ לִי
בְּצִיר יִכְאִיב לְבָבָךְ כִּמְ... <sup>72</sup>	בְּתֶרֶם לֹא אֲשִׁימָךְ נַע... ר
בְּמִבְכִּירָה עֲצוּרָה בְּנִעוּת <sup>73</sup>	וְתַחֵיל בְּחֵמַת חֲצִי אִמְרָ[י]
ל	
וְשִׁשְׁעֶשְׂרֵה שְׁנוֹתַי בָּם סְפֹרוֹת	(fol. 30a) ה'... אֲנִי יָמֵי מַעֲוִיטִים
וְכָל אוֹחֹז אֶבֶל כִּי בְּמִקְרוֹת	10 * . . . . . וְלוֹ דַּר . . . . . נְתִיבִי
וְכָל נֶפֶשׁ תִּבְקֹשׁ הַבַּצְ[וֹרוֹ]ת	. . . . .
וְיוֹצִיא מִסְלָעִים . . . . .	. . . . .
וְהֵם אֵל כָּל . . . . . רוֹת	. . . . .
וְגַם לִי מַחֲזָה . . . . . הֵמָּה . . . . . ת	. . . . . 15
וְנֶפֶשׁ מִנְפָּשׁוֹת . . . . .	. . . . .
לְחִרְפָּה תוֹךְ נְיֻתָם אִסּוּרוֹת	... עַת . . . . . לְבִי
אֶבֶל וְשִׁתָּה לְשִׁבְעָה מִמְּרוֹרוֹת	וְאֵם עַל חֶפֶז מֶרֶד הַדְּבִשׁ קוֹם
לְמַעַן מֵאִסִּי עֵינָיו בְּאוֹרוֹת	וְהַעֲזִיר יִסְגֵּר בְּחִשְׁבָּה
וְיוֹסֵר מִעָלַי רֹאשֶׁךְ עֲטוֹת	20 וְתִלְוֶךָ בְּאֶבֶל-אֵם <sup>75</sup> וְחַפְזֵי-רֹאשׁ
חֲרָפוֹת בּוֹ בְּךָ יְהִי קִשּׁוּרוֹת	קָרָא שִׁירִי וְאֵל-תִּדְרֹא: לְמַעַן
נָמַר אֵיבָה וְאֶקְשִׁיב הָעֲתָרוֹת <sup>76</sup>	לְמַעַן כִּי אֲנִי אֲשׁוּב וְאֶשְׁבֶּה
וּמִדְּבָרֵי צָרִי עַל-כָּל מְזוֹרוֹת	וְלִי מִרְפָּא לְכָל-מִכָּה אֲנֻשָּׁה
תִּלְחָךְ מִנְּעָלֵי הָעֲפָרוֹת <sup>77</sup>	אֶבֶל כִּי עַל-מִנֵּת תֵּשׁוּב וְכָל-יָוִם

<sup>71</sup> 'Run from my wrath.' Cp. Job 21. 30. The poet is also playing upon the phrase עֲבָרוֹ מֵעִבְרָה (Isa. 10. 29).

<sup>72</sup> Read perhaps בְּמִנְרוֹת (2 Sam. 12. 31).

<sup>73</sup> 'And thou wilt tremble at the wrath of my spoken arrows like a woman that gives birth to her first-born after being barren in her youth.' Cp. Jer. 32. 30.

<sup>74</sup> Supply perhaps הִנֵּה רֹאה.

<sup>75</sup> Ps. 35. 14.

<sup>76</sup> 'I shall hear the supplications.' עֲתָרוֹת = pl. of עֲתָרָה, formed from עָתַר after the analogy of עֲטָרָה from עָטַר.

<sup>77</sup> 'And every day thou shalt lick the dust off my boots.' עֲפָרוֹת = pl. absolute. In the Bible only the pl. const. is found.

25 וְכֵן אָשִׁיב אֲנִי אֶל לִךְ וְיִהְיֶה  
 וְאֵשִׁים מַעֲנִלֹתֶיךָ גְבוּהוֹת  
 וְשָׁרֵי הָאֱלֹפִים יִכְרְעוּ לָךְ  
 וְאִמְרוּתִי אֲשֶׁר עִמָּה חֲמֻקָּתִים  
 וּבִי . . . 78 יְהוּ לָהֶם שְׂבָטִים  
 30 וְחִפְרָתִי בְּךָ אֵלֶּה לִּיפֹר  
 לָעַת תָּבֹא בְּמִלְחָמַת מָשִׁים  
 וְעוֹד אֲשִׁיר לְבָד אֵלֶּה בְּשִׁמְךָ  
 וְאִם בְּלִבְבְּךָ שָׁמַיִן תְּבוֹנָה  
 וְאִם אִתָּה חֹסֶר שֵׁן [כָּל] וּבִינָה  
 35 בְּעֵינֵי כָל־אֲנוּשׁ [שְׂפִיל וְיִבִּין  
 אֲמָרִי הַנְּעִימִים לָךְ עֲטָרוֹת  
 עַל־שָׁרִים וְיִהְיֶה בָּם יִתְרוֹת  
 וְהַמְאֹזֹת וְשָׁרֵי הָעֲשָׂרוֹת  
 יְהוּ בְּלִשׁוֹן מִתִּי מוֹסֵר וְזִירוֹת 78  
 לִיפֹר הַפְּתָאִים בָּם לְדוֹרוֹת  
 לְכַבֵּב נִמְהָר בְּאֵלֶּה הַהִירוֹת 80  
 חֵלְ[צִיד] וְתַחֲמֹר עוֹד חֲנוּרוֹת  
 וְאֲשַׁלַּח אֶל־קֶצֶה־תִּבְלֹל אֲחֵרוֹת  
 הָלֹא . . . יָקָר שָׁרִים וְשָׁרוֹת  
 וְדַעוֹת מוֹלִבְבְּךָ עֲדוּרוֹת  
 אֲנִי [מֹרֵר] וְשִׁירוֹתִי פִטְרוֹת

. . . לֵה פִי בַעֲן חֵלֵא . . . ל . אַנְדֵּלֵס

וְהוּ קֹד וְלִי אֵל חֲבִי . . . 81

— — — | — — — — — | — — — — —

[קָבוֹ] [תְּהִלָּת] אֵל בְּרֹאשׁ כָּל הַתְּהִלָּת [לִזוֹת] [וְצִדְקוֹתֵי לְחֻנּוֹ] תְּהִלּוֹת

וְשֵׁנָה (fol. 30b) אֲשֶׁר נַעֲלָה עַל־עֶרְץ 82 וְנִשְׁגָּב וְשֵׁת בֵּינוּ וּבִינָנוּ גְבוּלוֹת

78 A similar expression is found in the poem הוֹד, ver. 98: יִשְׁרִיּוֹת מִתִּי מוֹסֵר וְיִהְיֶה בַּצִּדְקוֹתֵי יָמֵי עוֹלָם וְשָׁנִים.

79 Reads perhaps וּבִידֵיָּהֶם.

80 'I join an oath unto thee that thou punish the heart of the rash with these beautiful [verses].' For the use of חֲבֵר in this sense cp. אַחֲבִירָה (Job 16. 4). It is also possible to read . . . אֵלֶּה בְּךָ וְחִפְרָתִי בְּךָ אֵלֶּה לִּיפֹר and render it as follows: 'I associate these [verses] with thee that thou punish the heart of the rash with these beautiful verses.' But the repetition of the adjective אֵלֶּה is objectionable.

81 There is no superscription in the Oxford MS. The words or letters enclosed in brackets are supplied from the edition of Dukes (שלמה), No. 69), which is based on that manuscript. For interpretation of some lines of this poem see S. Sachs, דוֹרוֹת בְּנֵי דָוִד וְקִצְתוֹ בְּנֵי דָוִד, pp. 13-16.

82 Edition = אֶרֶץ.

יָמֵינוּ רוֹמְמָה בְּמָאֵד פְּלֹאִי	אֲשֶׁר גְּדָלָה עָלֶי כָּל הַגְּדֹלוֹת
אֲשֶׁר תַּחֲמוֹךְ אֲדָמָה עַל-בְּלִימָה	וְתַחֲרִיב [בְּעֶזְזָהּ הַמְּצֹלוֹת
5 אֲשֶׁר [תַּעֲזֹר] וְתַפְּדָה הַיְּשָׁנִים	בְּגִלּוֹתָם [וְתַחֲיֵשׁ הַנְּאֻלוֹת]
לִשָּׁה גֹלָה [וּמַפְנִים] שְׂכוּלָה	וְנִלְמִידָה [שְׂכוּלָה מְשֻׁכּוֹלוֹת]
נְדִידָה מִהֲנַחָה לְאַנְחָה	אֲכִיל[ה] גַּם בְּנוֹחֶיהָ אֲכֹלוֹת]
וְהַיּוֹם <sup>83</sup> [לָהּ כְּמוֹ] אֶלֶף בְּגִלּוֹת	וּכְמַעֲט ק[ט] וְאַלְפִים בְּפִילוֹת]
בְּכָל פָּחַם אֲכָלָהּ יְרִיבִים <sup>84</sup>	וְעוֹדִם יָדְמ[וּ] <sup>85</sup> שְׂרִית <sup>86</sup> נְטוּלוֹת] <sup>87</sup>
10 בְּעוֹצֵם עֲצֻמּוֹהָ <sup>88</sup> הָעֲצוּמִים	עַל-חִילָהּ אֲשֶׁר הָיָה נִתְּלוֹת] <sup>89</sup>
וְהָיָה מִיָּד לְיָד נִדְחָה וְשָׁחָה <sup>90</sup>	בְּשִׁיחוֹת וְתַלְקָלוֹת אֲפִילוֹת
בְּחִבְלֵי הָעֶנִי <sup>91</sup> תִּשָּׁב אַחֲזָה	עֲנִיָּה פ[עֲמוֹ]תֶיהָ כְּבִילוֹת
מִפָּרֶק עוֹל פָּרֶק עוֹל צֹאֲרָנָה	וְהַמוֹטוֹת תְּמוֹטֵט בְּאִילוֹת <sup>92</sup>
וּמִשְׁפָּרְתָּהּ לְגִלּוֹתָהּ תִּשְׁלַם	וְתִשָּׁב לָהּ גְּמוּלָה מִשִּׁיב גְּמוּלוֹת.
15 וְתִבְנֶה מִהֲרוֹסֶיהָ <sup>93</sup> בְּצוּרוֹת	וְתִקִּים מִנְּתוּצֶיהָ סְלִילוֹת <sup>94</sup>

<sup>83</sup> Edition = לה. והנה לה.

<sup>84</sup> Cp. Ps. 35. 1.

<sup>85</sup> Cp. Jer. 6. 2, and Brown and Driver, *Heb. and Eng. Lexicon*, s. v. דמה II.

<sup>86</sup> Cp. 1 Chron. 12. 38. The Ed. reads ועוד יתמו שאריתם. The MS. Oxford reads ויעוד יתמו שרית, and on the margin are given two variants, ועודם יתמו שרית and ידמו שאריתם. Dukes (*ibid.*, p. 69, n. 4) copied one of the variants wrongly and gives ואל ידמו שאר.

<sup>87</sup> So in text, but I suggest reading נִצְלוֹת and render the clause as follows: 'And they continue to destroy the remnant that was saved.'

<sup>88</sup> Cp. Jer. 50. 17.

<sup>89</sup> Read perhaps . . . עֲרֵי חִילָהּ and the verse may be rendered: 'The mighty have oppressed her with their might until the wealth which she once possessed became their possession.' Ed. reads כר נחלות.

<sup>90</sup> Ed. reads וישוחה.

<sup>91</sup> *Ibid.*, העוני.

<sup>92</sup> *Ibid.*, כחיללות and in a note gives the reading כאילוֹת.

<sup>93</sup> *Ibid.*, מהריסה.

<sup>94</sup> *Ibid.*, נטלות, and the fragment reads נטלות. Both these readings are incorrect since the context requires a parallel to בצורות, hence my correction.

אֲשֶׁר הָיָה לְצִדְיָהָן <sup>95</sup> בְּעוֹלָוֹת	וְתִכְעַל מִבְּנוֹתֶיהָ עוֹבֹבוֹת
תַּחֲדָהּ בְּמִכְלָקָת פְּלוֹלוֹת <sup>96</sup>	וְגִלּוֹת חֵיל מְדִינָה הָעֲדִינָה
וְהַשִּׁיגוּ <sup>98</sup> וְהַשִּׁיגוּם קָלְלוֹת	אֲשֶׁר גָּלוּ אֵלַי <sup>97</sup> אֶרֶץ סַפְרָד
וְהָיָה כִּי־לִי עַד־יֵאָזֵן בָּם יְכוֹלוֹת <sup>99</sup>	וּמִשְׁאֵת נִשְׁאָו כִּי אֵת גְּוֹרְמָה
כְּאִילָוֹת הַשֹּׁכֹת מֵאִילָוֹת <sup>101</sup>	רַעֲבִים <sup>100</sup> מִפְּלֵי מַיִם צְמֵאִים
שֵׁן־אֶרֶץ יַעֲקֹב עָשָׂו <sup>103</sup> פְּלִילוֹת	וְלִי נַחֲלִי <sup>102</sup> נַחֲלֵי אֲמוֹנָה
וְיָבֵן־שׁוֹ הָאֲשִׁלִּים הַשְׁתַּלּוֹת	אֲנִי בָם נַעֲקֹר עֶשֶׂר תְּבִינָה
וְהָיָה הַקְּשֻׁרוֹת בְּפֶסֶם־לֹאֵת	וְהָיָה הָאֲסֻדּוֹת בְּפִקּוּדוֹת <sup>104</sup>
דָּת וְהַשִּׁים מַפְלוֹתֶיהָ נִטְלוֹת <sup>106</sup>	אֲשֶׁר הָעֶמִיד יְסוּדֹת <sup>105</sup> מִשְׁפָּטַי
וְהָיָה שְׂבִימוֹ נֶאֱזָרִי <sup>108</sup> הָאֲפִלּוֹת	וְלִנִּי <sup>107</sup> עִם יִשְׁרָאֵל בְּחֻלּוֹת
וְהָיָה הַצֶּדֶק לְבִקֵּשׁ בָּם פֶּן־עֲלוֹת <sup>110</sup>	בְּדִין הָיָה <sup>109</sup> אֲמֵת [הַלֵּךְ] נִכְחוֹ

<sup>95</sup> Ed. reads לצריהן.

<sup>96</sup> 'And make her rejoice with the gorgeous garment of betrothal.' מכללת is used instead of מכלול (Ezek. 23.12) for כלולות, cp. Jer. 2. 2.

<sup>97</sup> Fragment reads עלי.

<sup>98</sup> Construe the verse as if it read ספרד אשר גלו והשיגו אלי ספרד. Ed. reads והושיגו.

<sup>99</sup> Ed. reads והפילי . . . יכולות.

<sup>100</sup> Ibid., and in a note רעבים.

<sup>101</sup> 'Hungry and thirsty like does that are failing in strength.' Ed. reads כאילות משולות מזילות, which is entirely void of sense.

<sup>102</sup> Fragment reads נחלי.

<sup>103</sup> Ibid., עשה. The word לולי is to be supplied from the first hemistich, i.e. לולי שארית יעקב עשו פלילות.

<sup>104</sup> Pass. part. of פקר. Fragment reads כפיקורות. Ed. has in a note כפמורות.

<sup>105</sup> Ed. reads יסוד. In this verse Gabirol begins to enumerate the great deeds of the man to whom the poem is addressed.

<sup>106</sup> Read perhaps מסלותיה קלילות.

<sup>107</sup> Plur. 3rd pers. of לון.

<sup>108</sup> Fragment reads בגורי.

<sup>109</sup> Ibid., דיון.

<sup>110</sup> Supply the word צדק, i.e. he sought justice and deeds of righteousness.

אִשְׁרֵי יִפְסִיק לְ[דִין רְאוּי לְהַפְסִיק] בְּ[צֶדֶד] קָתוּ בְּלִי אָנוּ [וְעוֹ] לֹחַ  
 וּמִמֶּהֵינּ בּוֹ וְאִם [זָקוּק לְנֶחֱיָן] <sup>111</sup> בְּאַהֲרָת <sup>112</sup> יִשְׁלִי הָעֲנִילֹת <sup>113</sup>  
 [וְהֵנוּ] מִבְּלִי [מַעֲוֹת מְתוּקָן] [בְּאַרְחַת] שְׁאַבְנֵי בּוֹ <sup>114</sup> סְקִילֹת <sup>115</sup>

## APPENDIX.

As already stated above, the Genizah fragment published by Neubauer contains an index of the first lines of the poems of Judah Ha-Levi and of Ibn Gabirol. The index of Ha-Levi's poems is on the recto, and that of Gabirol's is on the verso of the manuscript; the writing, however, does not quite cover the whole of the verso, so that this appears to be the end of the list. On examining the list of Gabirol's poems we find that it contains 114 titles. This seems to show that the Divan from which our two leaves are taken was much larger than the Divan which the writer of the index had before him, for our fragment shows that the original Divan had already contained 126 poems in the first thirty leaves.

Of the 114 poems enumerated on the verso, one was identified by Halberstam as Judah Ha-Levi's, and one as Abraham Ibn Ezra's (col. 1, No. 5 and No. 26); 18 were identified by him as already printed in the edition of Dukes, and one more as printed by Sachs in Ha-Magid, 1864, p. 140; 27 were shown to have been recorded by Zunz in *Literaturgeschichte*, pp. 188-9, and the remaining 66 were

<sup>111</sup> Cp. 1 Sam. 21. 9.

<sup>112</sup> Ed. reads לאהרן.

<sup>113</sup> As Dukes remarked, this refers to the Sanhedrin, who sat in a semi-circle (Sanhedrin 4. 3).

<sup>114</sup> Fragment reads בם.

<sup>115</sup> The poem contains ninety-four lines, but our fragment ends with the twenty-ninth line.

left unidentified. Of these 66 I shall identify here 13, and of the other 48 I will give additional references in 27 cases. To facilitate reference, I number the poems in each column.

MS. Oxford No. 2835<sup>47</sup>.

Verso. Col. 1.

6. להורות . . . Read שחר להורות (in סדר רב עמרם, II, p. 6).
7. שלוף חרבך (cp. Zunz, *Lit.-Gesch.*, 188, No. 25).
8. שש ננורו לצאת (in Sachs, *שירי השירים*, p. 132).
9. . . . לבת נדיב Read שלחו לבת נדיב (*ibid.*, p. 163).
10. [שח]ר אבקשך (*ibid.*, p. 150; Baer, *סדר עבודת ישראל*, p. 34).
11. שמעה ארון (Sachs, *ibid.*, p. 140; M. Sachs, *Religiöse Poesie*<sup>2</sup>, p. 7).
16. לך נפשי תספר (Brody, *שער השיר*, p. 39; H. M. Lazarus in *Jews' College Jubilee Volume*, p. 207).
17. שחר עלה אלי (Dukes, *Zur Kenntniss*, p. 157).
18. שפל רוח (Sachs, *שירי השירים*, p. 107; Brody, *הפיוטים*, No. 68).
19. שדי אשר (cp. also Luzzatto, *לוח הפיוטים*, p. 71, No. 61).
20. שלום לבן דורי (cp. Luzzatto, *ibid.*, p. 72, No. 98).
21. שוכב עלי מטה (Dukes, *Zur Kennt.*, p. 158).
22. טל אורות (Halberstam, *שורש בנו ישי לקט*, p. 23; Graetz, *שושנים*, p. 55).
23. שוכנת בשדה (cp. Luzzatto, *ibid.*, p. 71, No. 70).
24. שאל יפיה (Dukes, *Zur Kennt.*, p. 158; *המניח*, XII, 357; *שירי השירים*, II, 111; Sachs, *ibid.*, p. 126).
25. שונה בחיק (Geiger, *Salomo Gabirol*, p. 141).

Col. 2.

1. ואל תחמה באיש (cp. St., *Cat. Bodl.*, p. 2337, No. 57).
15. וערום מבלי מלבוש (Harkavy, *האסוף*, VI, p. 148).
25. בכו עמי וחנרו (Graetz, *ibid.*, p. 45; Brody, *שירי השירים*, p. 21).



## Col. 3.

2. גנוזי אקספרד (זמני מה לך תחרש, p. 21; Graetz, *ibid.*, p. 52; Brody, שיר השירים, p. 32).
4. גנוזי אקס' (הלא צוה אבי כל החכמים Read. הלא צור אבי כל הח, p. 26).
14. אפול גדרה משחקת. This is very likely identical with the poem on an apple (פי תפאחה) published by Harkavy in האסיף, VI, p. 148, which begins משחקת. Both of these readings, however, are void of meaning. I suggest, therefore, עֲלֵי נֶזְעָה משחקת, which refers to the apple on the tree.
15. לשמה שלמה, שירי (Dukes, No. 64).
16. שאלתם על לבבי (Brody, שער השיר, p. 36).
19. שאלוני סעיפי. Perhaps identical with שאלוני כאלו הם תמהים. See below, Col. 4, No. 13.
22. ידירי צמקו דרי. Identical with No. 123 of our fragment.
23. מליצתי בדאגתי. See text of the article, note 20.
25. גנוזי אקספרד (הלא חשבע ידירי, p. 22).
26. זמן בוגר אסרני (Sachs, התחיה, II, p. 2).

## Col. 4.

1. שירי השירים, שער פתח דודי (Sachs, p. 129).
2. שירי שלמה, גנוזי אקספרד (מושל בקצוי ים, p. 26; Dukes, No. 66).
3. שירי הש', שתי בך מחסי (Sachs, p. 156).
4. קונטרס הפיוטים, שחי לאל יחידה (Sachs, *ibid.*, p. 111; Brody, שער השיר, p. 41).
7. שירי הש', שחרתיך בכל שחרי (Dukes, *Zur Kennt.*, p. 171; Sachs, p. 134; M. Sachs, *Rel. Poesie*, p. 8).
10. שירי הש', קונטרס הפיוט' (Brody, No. 79; Sachs, p. 137; Sachs, *Rel. Poesie*, p. 9).
12. שפל רוח שפל. Identical with Col. 1, No. 18, q. v.

13. טל אורות (p. 22; גנוי אקספרד) שאלוני סעיפי הת[מה] (p. 29; קונטרס הפיוטים, No. 8).
15. שירי השירים (p. 152; II, p. 1; Sachs, התחיה, II, p. 1; שחרים אקראה (p. 23; טל אורות).
16. קונטרס (XII, 357; המניד, p. 117; שירי השירים) שאי עין יחידתך (No. 7; Dukes, *Zur Kenntniss*, p. 171; Sachs, *Rel. Poesie*, p. 8).

Col. 5.

5. ואלן ואני נבהל (Brody, *Monatsschrift*, LV, p. 85, No. 19).

## VI. TWO POEMS OF JOSEPH BEN JACOB IBN SAHL.

OUR knowledge of the life and writings of Joseph ibn Sahl is still very scanty. We have the testimony of Abraham ibn Daud that he was a pupil of Isaac ibn Ghayyat, and that he was rabbi of Cordova from 1113 to his death in 1124.<sup>1</sup> From two poems which he addressed to Moses ibn Ezra<sup>2</sup> we gather that he was very much attached to this poet,<sup>3</sup> and that in his earlier years he suffered greatly at the hands of some ignorant people.<sup>4</sup> Beyond this we have no biographical information concerning him. Yet we may assume that he must have written some scholarly works, considering the high rabbinic post which he held; he must have known Arabic, since, according to Bezalel

<sup>1</sup> Neubauer, *Mediaeval Jewish Chronicles*, I, 75. Moses ibn Ezra, according to the quotation in ספר יוחסין (London, 1857, p. 229 b), places the date of his death in 1123.

<sup>2</sup> Dukes, *Moses ben Ezra*, Altona [1839], pp. 101-3.

<sup>3</sup> Cp. Dukes, *ibid.*, p. 102, לולי משה מניס עצבי, and p. 3, משה אהוב, לבי . . . האר אפלתי במכתבך.

<sup>4</sup> *Ibid.*, p. 102, ll. 4-7.

Ashkenazi, he translated some responsa of Alfasi from Arabic into Hebrew,<sup>5</sup> and he certainly must have composed a large number of poems, since Ibn Daud,<sup>6</sup> as well as Ḥarizi<sup>7</sup> and Moses di Rieti,<sup>8</sup> speak in high terms of his poetic gifts. Moses ibn Ezra also mentions him in his *Kitāb al-muḥadara wal-mudākara*,<sup>9</sup> and quotes four verses from his poems.<sup>10</sup>

The two poems given below do not add much to our biographical knowledge of Ibn Sahl. They are nevertheless interesting, for one is addressed to Isaac ibn Ghayyat, his teacher, and the other may be one of the poems from which Moses ibn Ezra quoted.<sup>11</sup> The fragment (T-S. LOAN 168),

<sup>5</sup> שטה מקובצת, B.M. fol. 108a. See also Steinschneider, *Heb. Uebersetz.*, p. 912, 3.

<sup>6</sup> Neubauer, *ibid.*, *ibid.*

<sup>7</sup> תחכמוני, ch. 3, ed. Kaminka, pp. 39, 41.

<sup>8</sup> מקדש מעט, p. 99. Rieti classes Ibn Sahl with Gabirol and Moses ibn Ezra, and in a note copies the words of Ibn Daud.

<sup>9</sup> ס' יוחסין, *ibid.* See also Steinschneider's index to the אלמחאצרה, in his Cat. of Berlin MSS., II, p. 130, according to which the name of Ibn Sahl occurs three times in that work.

<sup>10</sup> These four verses are cited by Dukes in נחל קדומים, p. 10. As this book itself is rather rare I repeat them here :

(a) חסדיך כגלי ים עצומים      וצדקתך רחבה מתהוים

The fact that the two hemistichs rhyme with each other leads me to think that it is the opening line of a Kasida.

(b) אמת כי את לתורה בזמן עז      למען לא עממוך פליאות

(c) . . . חסדו עלי ארץ ונפשי      כמו נזח ירובעל יבשה

Dukes suggests that the word ראה may be supplied at the beginning of this verse.

(d) ומנחתי כמו מן זך בלולה      למרעיו ולי מנחת קנאות

To judge from their rhyme and metre it is possible that verses b and d are taken from one poem.

<sup>11</sup> The first of the four verses quoted has the same metre and rhyme as our poem, and seems also to deal with the same theme. It must, however, be admitted that the second poem excels by far in its style the poem addressed to Ibn Ghayyat, and reminds us forcibly of the style of Gabirol.

in which these poems are found, consists of two leaves of paper ( $17.5 \times 13$  cm.), which are not consecutive. They are very likely the outer leaves of a fascicle. I do not, however, consider them as part of a Divan of Ibn Sahl, but rather as part of a collection of poems by various authors. The reason for it is that the poems of Ibn Sahl are preceded by a fragment of a poem of Ibn Gabirol. What our fragment contains of the Gabirol poem corresponds to verses 51–70 of the poem beginning תחלת החכמה.<sup>12</sup> In the edition of Dukes there are 98 verses to the poem, and yet our fragment has the word כמלת (= *finis*) written after the seventieth verse, which goes to prove that the poem suffered at the hands of the copyists. Further proof that the copyists were careless with this poem is the fact that even the ninety-eighth verse does not seem to be the proper ending.<sup>13</sup> Dr. Brody, in his admirable edition of Gabirol, has begun to publish this poem, but his edition has thus far reached to the fortieth verse.<sup>14</sup> It is advisable, therefore, to give here in a note the variants of our manuscript.<sup>15</sup>

Omitting fol. I recto and the first two lines of the verso, which are occupied by the lines of Gabirol, we may proceed to the text of Ibn Sahl.

## A.

לרב יוסף בן סהל ז"ל  
קאלה פי יצחק בן גיא ז"ל

— — — — —

אֲשֶׁר נָמוּ צִלְיָה

— — — — —

שְׁמֵשׁ יְרִידוֹת

<sup>12</sup> Dukes, שירי שלמה, No. 68.

<sup>13</sup> *Ibid.*, p. 68, n. 6.

<sup>14</sup> Brody, שירי השירים, Berlin, 1900, pp. 35–6.

<sup>15</sup> Ver. 54, ושיחה; ver. 56, שק [שם]; ver. 59, ושיחון בשאיה; ver. 60, לשבים ונערים; ver. 62, ושב עולים; ver. 64, נאקתם; ver. 65, ושמע נאקתם; ver. 66, מזורים למזורים; והחסד לבש.

וְלֹא תִרְעַע שְׁבִילָהּ,	שְׁכַחָה גְבוּלָהּ
בְּלִי-נֶגֶה תִּהְלַךְ עַל	בְּמֹה חֲשִׁכִים <sup>16</sup>
וְאִי-מִצָּה לְלִילָהּ,	וְלִגְל פְּרִידָה
לְעַפְעָפִי שְׁחָרִית,	בְּלֶתָה מִיחַל <sup>17</sup>
בְּגִלְרִים אֲנִלָּהּ, <sup>19</sup>	עֵינֵי תִזְוִל <sup>18</sup>
וְתִלְכֵד כְּדִירִיהָ <sup>20</sup>	לִרְיֵשׁ רְצֹן-אֵל
וְתִשְׁבֵּב אֶת ח . . . .	בְּמֹה <sup>21</sup> חֲבִלִי פְרִידָה
עָלֵי פִירֹד יִדְרִי[ה]	מִהֶתֶבֶה <sup>22</sup> נִפְשִׁי
אֲרִי <sup>24</sup> מְנִד שְׁתִּיל[יה]	10 . . . וְאֵ נִטְעֵי מִינֶה <sup>23</sup>
בְּנִי עֵיֶשׁ <sup>25</sup> בְּלִי נֹם <sup>26</sup>	אֶרְעָה בְּלִיל

## B.

(fol. 2, recto)

בְּתַחֲתִיּוֹת וְשִׁכְנָתָה מְרוֹמִים	וְיֵשׁ אִישִׁים חֲמֻדִּיה וְהֵנָם
וּבִזְעִיר <sup>27</sup> בְּמֹה יִלְרִי רְחֻמִּים <sup>28</sup>	וְאִיכָה יֵאָבֵר גָּמַל בְּנִשָּׁר
וּמְזֻלֹת לְמַרְפְּכָתָהּ רְחוּמִים	צֶלַח וְרֵכֶב נְשִׂאִי, פִּי בְנִי-עֵשׂ

<sup>16</sup> Cp. Isa. 50. 10.<sup>17</sup> Ps. 69. 4.<sup>18</sup> Piel of זול (cp. הזלים, Isa. 46. 6).<sup>19</sup> Cp. Job 38. 28.<sup>20</sup> Read perhaps בְּדִירָיָה (= in her circles). Cp. Isa. 22. 18, i.e. 'May God grant that his wandering sun of friendship may be stopped in her orbit.'<sup>21</sup> According to the metre of this poem the line should begin with חבלי.<sup>22</sup> From the point of metre we must regard the Sheva in תִּבְךְ as *Sheva mobile*.<sup>23</sup> Text of manuscript reads מִטְעֵי but over the מ the scribe wrote a נ. Both readings, however, are without meaning and against the metre.<sup>24</sup> Read perhaps אֶרְה, imperative of אָרָה (cp. אֲרִיתִי מוֹרִי Cant. 5. 1); the meaning, however, remains obscure.<sup>25</sup> Job 38. 32.<sup>26</sup> Read perhaps נִנֵּחַ.<sup>27</sup> Cp. Zech. 9. 9.<sup>28</sup> Lev. 11. 18.

30 וְהָאָרֶץ שְׂמֵחַת בְּהַ[ד]רָה בְּלִיל שְׂמֵחַת נְאֻלִּים מַעֲנִימִים  
 5 וְאַמְנֵם כִּי שְׂנֵחָם לֹא עֲרֵבָה בְּלִיל לֹא יִחְזֹד בְּחִלּוּמִים  
 וְ[ע]רִיד 31 כְּרִעִיד יְהוּדוֹן לֶךְ כִּי־אֵין 32 לֶךְ צָרִים וְקָמִים  
 וְאִיד תִּנְמֹל לְשָׁרִי מִחֻלְלָה לְמַעַן חוֹק עָלֵי נַפְשָׁם מְקִימִים  
 (fol. 2, verso) וְאִם הַשִּׁיר חֲלִי 33 כָּל הַנְּשִׂאִים שְׂבָחִיד בָּאָה הַשִּׁיר נִזְמִים.  
 נְבִיר־נַפְשִׁי, לֶךְ נַפְשִׁי רָצִיעָה בְּמִרְצֵעַ חֲסָדִים מַעֲלִימִים  
 10 וְאֵין עָפִי לְבַד לְשׁוֹן וְלִבָּב נִתְתִּימוֹ לֶךְ בְּשָׁרֵי הָרָמִים 34  
 בָּהָה אֲשִׁיר לֶךְ שִׁירִי יְדִידוֹת וְהָ אֶל אַעֲלֵ אֶבֶשׁ אֶהֱבֵ שְׁלָמִים 35  
 וְהַפְּרַת פְּנֵי אִישׁ תַּעֲנֶה בּוֹ הַלְּבוֹ נַעֲנֶה 36 אוֹבֵד וְתָמִים  
 וְיִנְכַּר 37 בְּשִׁפְתוֹתָיו לְמַבִּין הַנִּיבִיו נֶאֱמָנִים אִם מְרוּמִים 38  
 יִהְיֶה צוּר לֶךְ פֹּדֶה וְנוֹאֵל וְיִטְחֵלֶךְ כְּמִי־נָהָר שְׁלֹמִים  
 15 וְכֹכָב מִפֶּדֶר דְּרָה יִגְדֵּל אֱלֹהִים אֵת שְׁמוֹ מִפֶּדֶר פְּעָמִים

29 Either read *שְׂמֵחָה*, or take *וְהָאָרֶץ* to stand for *וְהָאָרֶץ*.

30 An appellative for the Egyptians (cp. Gen. 10. 13).

31 1 Sam. 28. 16.

32 The manuscript is torn, but the word *אֵין* is written on the margin, apparently by the same scribe. It seems that in the text the two words *אֵין* *כִּי* were written by mistake by *כִּי*.

33 Pr. 25. 12.

34 Lev. 27. 21.

35 'And this I shall offer as a peace-offering in the fire of love.' *אֶהֱבֵ* is sing. of *אהבים*, Hos. 8. 9.

36 Construe it as if it read *לב נענה*. MS. reads *הַלְּבוֹ נַעֲנֶה*.

37 MS. reads *וינכר*.

38 Cp. the expression *דין מרומה* (Sanhedrin 32b).

## VII. THREE POEMS OF JOSEPH IBN ZADDIK.

JOSEPH IBN ZADDIK, the younger contemporary of Ibn Sahl, and his successor in later years to the rabbinate of Cordova (1138-1149), was highly praised for his poetic gifts by Judah Halevi,<sup>1</sup> Abraham ibn Daud,<sup>2</sup> Judah Harizi,<sup>3</sup> and Menaḥem di Lonzano.<sup>4</sup> It is very probable that many of the liturgical hymns which bear the name of Joseph in acrostic were composed by him, yet his authorship is certain only in three Piyutim.<sup>5</sup> Our knowledge of his secular poems is likewise very scanty. There is one poem which he addressed to Judah Halevi when the latter passed through Cordova on his way to Palestine,<sup>6</sup> and recently Dr. Brody brought to light three more poems, two of which are inscribed to Isaac ibn Muhagir,<sup>7</sup> and the third the editor presumes to have been addressed to Moses ibn Ezra. There are still two other poems which are in some sources ascribed to Ibn Zaddik, but their authorship must remain a matter of doubt. For one of them is found in the Divan of Judah Halevi,<sup>8</sup> and Dr. Brody is inclined to think that

<sup>1</sup> Cp. Brody, *Diwan*, I, Nos. 10, 32, 83, 124.

<sup>2</sup> Neubauer, *Mediaeval Jewish Chronicles*, I, 75.

<sup>3</sup> תחכמוני, ch. 3 (ed. Kaminka, pp. 39, 42).

<sup>4</sup> שתי ידות, 137 b.

<sup>5</sup> (a) ארחמך . . . (c) לו אור קדושי (b) יעל ארוכה צור למכת יעלה. יענה חבי לך. See Zunz, *Literaturgeschichte*, p. 216; Neubauer and Cowley, *Catal.*, II, p. 155, No. 2738, 4 g.

<sup>6</sup> It was first published by Luzzatto in *בתולת בת יהודה*, p. 58. It is also found in Graetz's *שושנים*, p. 101, and in Brody's *שער השיר*, p. 127.

<sup>7</sup> Brody, *Drei unbekannte Freundschaftsgedichte des Josef ibn Zaddik*, Prague 1910.

<sup>8</sup> *Ibid.*, *Diwan*, I, No. 49 (עמד כמעט). In the notes to this poem Brody states that two lines (3-4) of this poem are quoted by Eleazar b. Jacob Ha-Babli in the name of Ibn Zaddik.

it is more likely the composition of Halevi than of Ibn Zaddik,<sup>9</sup> and the other, while in the *Divan* of Abraham ibn Ezra it is ascribed to Ibn Zaddik,<sup>10</sup> is ascribed in another source to Abraham ibn Zaddok.<sup>11</sup>

The texts produced below are found in two Genizah fragments of the Taylor-Schechter collection. The first fragment (T-S. LOAN 73) consists of a single sheet of paper (20 × 15 cm.), and contains two poems, one of which is incomplete. From the fact that the first poem is marked with the letter 'ב we may draw the conclusion that it is the second poem of some collection, perhaps a *Divan* of Ibn Zaddik. It cannot be taken as the number of the page, since it is placed on the inner margin of the page. The other poem, however, bears no number, but the absence of the number may be due to the faded condition of the manuscript. The complete poem seems to be an epithalamium, and is addressed to Isaac ben Abi 'Ali, who is perhaps a son of Ezekiel b. Jacob Abu 'Ali of Damietta, to whom Judah Halevi addressed a poem when he left that city to continue his journey to Palestine.<sup>12</sup>

The second fragment (T-S. LOAN 167) consists of a small sheet of paper (14.7 × 10.5 cm.), written on one side only, and contains a poem addressed to Rabbi Joseph ibn Migash. This poem is found also in the *Divan* of Abraham ibn Ezra, and there it is stated that it was composed by

<sup>9</sup> *Ibid.*, *Freundschaftsgedichte*, p. 7.

<sup>10</sup> Egers, *Diwan des Abraham ibn Ezra*, p. 5.

<sup>11</sup> כוכבי יצחק, XXIX, 29-30. See also Steinschneider, *Die Handschriften-Verzeichnisse d. k. Bib. zu Berlin*, II, p. 32, MS. 54, fol. 60b; Egers, *Diwan*, pp. 149-50; Brody, *Freundschaftsgedichte*, p. 6.

<sup>12</sup> Brody, *Diwan*, I, No. 30. See Steinschneider, *Introduction to the Arabic Literature of the Jews*, § 12, n. 10 (*JQR.*, IX, 627).



Ibn Ezra in honour of Ibn Zaddik.<sup>13</sup> As far as the authorship of the poem is concerned, I am inclined to accept the testimony of our fragment, for the Ibn Ezra Divan is known to have a number of poems ascribed to him erroneously, as, for instance, No. 217, which is clearly the composition of Joseph ibn Zebara.<sup>14</sup> Moreover, the extravagant praise which our poet lavishes on his friend Joseph would be more appropriate in the case of Ibn Migash, considering how equally lavish such men as Isaac Alfasi,<sup>15</sup> Judah Halevi,<sup>16</sup> and Maimonides<sup>17</sup> were in their praises of Ibn Migash. There is, however, one point which casts a doubt on the identity of the Joseph to whom Ibn Zaddik addressed this poem. In verse 17 the poet refers to the son of his friend, and in the last verse he calls him by his name, Solomon. To our knowledge, however, Joseph ibn Migash had only one son by the name of Meir, whom Ḥarizi mentions in the forty-sixth chapter of the *Tahkemoni*.<sup>18</sup> We have, therefore, to look for another celebrated contemporary of Ibn Zaddik who had a son by the name of Solomon. And here, again, Ḥarizi comes to our aid. For in the same chapter, in speaking of the great men of Toledo, Ḥarizi

<sup>13</sup> Egers, *Diwan des Abraham ibn Ezra* [=E], p. 87, No. 196. The poem had previously been published by Egers in *MGWJ*. 1883, p. 423 [=E'], afterwards it was also edited by Rosin in *Reime und Gedichte des Abraham ibn Ezra*, pp. 121-3 [=R], and by Kahana in *קובץ חכמת הרא"ב*, I, 44-6 [=K].

<sup>14</sup> Albrecht, *Studien zu den Dichtungen Abrahams ben Ezra*, Leipzig 1903, pp. 27, 32.

<sup>15</sup> According to Ibn Daud in *הקבלה* ס' Alfasi wrote of Ibn Migash *שאפילו בדורו של משה רבינו לא אשתכח כוותיה* (Neub., *M. J. Ch.*, I, 76).

<sup>16</sup> Brody, *Diwan*, I, Nos. 62, 95, 114, 130; II, No. 21.

<sup>17</sup> See Maimonides' Introduction to the Mishna, ed. Wilna, 1908, fol. 5 b, ll. 4-6 from above.

<sup>18</sup> Ed. Kaminka, p. 350.

mentions Solomon b. Joseph ibn Shoshan as contemporary of Isaac the grandson of Joseph ibn Migash.<sup>19</sup> It is therefore plausible that our poem was addressed by Ibn Zaddik to Joseph ibn Shoshan, whom Ḥarizi describes as הנשיא הגדול, and perhaps on the occasion of the birth and circumcision of his son Solomon.<sup>19a</sup> This would lend a more pregnant meaning to the seventeenth verse נר מערב אשר לא יכבה בנך אחרִיך 'Thy son will come after thee that the light of the West may not be quenched'. Of course we must not lose sight of the possibility that Ibn Migash also had a son Solomon, of whom history has no other record, in which case the poem could very well have been addressed to him. Be this as it may, the text of our fragment is so much superior to that of the Divan of Ibn Ezra that I feel justified in reproducing it, irrespective of the identity of the persons mentioned in it.

The strophic character of the following poems is that of the *Muwašṣaḥ*, or girdle song. Each poem, however, illustrates a different form of *Muwašṣaḥ*.<sup>20</sup> For the better

<sup>19</sup> *Ibid.* : וממבחר נשיאי הנשיא רבי שלמה בן הנשיא הגדול רבי : יוסף בן שושן זכרו לברכה.

<sup>19a</sup> This poem naturally dates from before 1149, the year in which Ibn Zaddik died. If, therefore, Joseph ibn Shoshan had already given birth to a son, when this poem was composed, he must have been born at least twenty years before. This would put Ibn Shoshan's birth at about 1125, and not 1135, as Graetz assumes (*Geschichte*, VI, 207 : Hebrew translation, IV, 243, 244, 409). See also Schwab, *Rapport sur les Inscriptions hébraïques de l'Espagne*, pp. 58-60.

<sup>20</sup> On the structure of the *Muwašṣaḥ* see M. Hartmann, *Das arabische Strophengedicht. I. Das Muwašṣaḥ* (Weimar 1897), pp. 95 ff. Briefly stated it is as follows : The *Muw.* has two component parts, the *bait*, consisting of three or more lines, and the *kūfl*, consisting generally of two lines, each line again being divided into two hemistichs. Each *bait* has two sets of rhymes, one for the first hemistichs and one for the second hemistichs, and no two *bait*s need have the same rhyme. In the case of the *kūfl*, on the other hand, the two sets of rhymes are uniform throughout the poem, so that by

understanding of the metre be it remarked here that the נע in the middle of a word is disregarded, while a קלה תנועה is counted as a full vowel.

(T-S. LOAN 73, recto)

וְלֹה אֵינָא פִּי מִי יִצְחָק בֶּן אֲבִיעֲלִי      ב'

אֵעוּזָה אֱלֹלָה <sup>21</sup>

שְׁחִירוֹת שְׁרִיוֹנִיה      שׁוֹר אִם קָרְעָה בְּתִשְׁחֹר <sup>22</sup>

וְלִקְוֹל שִׁירָה נְעוּרָה      וְלִקְוֹל שִׁיר יוֹנִיה, <sup>23</sup>

מָה אֲמִיף עַל־בֵּית יִשְׁחָק <sup>24</sup>      מֵה שׁוֹרֵשׁ . . . . .

them the various *baits* of the poem are held together as if by a girdle—hence the name *Muwaššah*. Sometimes a *kuf* may have three sets of rhymes, one for the first hemistich of the first line, another for the first hemistich of the second line, and a third for the second hemistichs of the two lines. In that case the uniformity is kept up through the poem, as for instance in the first poem of our texts. The ordinary *Muw.* begins and ends with a *kuf*, containing altogether six *kufs* and five *baits*, but there is also a class of *Muw.* which begins with the *bait*, in which case the number of *kufs* is only five. Both of these classes are illustrated by our texts (Nos. 1 and 3), while the incomplete poem (No. 2) is altogether peculiar since its *kuf* consists only of one line. For the use of the *Muw.* in later Hebrew poetry see Bacher, *שירי תימן* (Budapest 1910), pp. 75 ff.

<sup>21</sup> 'Another poem of his [addressed] to Isaac b. Abi'ali, the Lord strengthen him.'

<sup>22</sup> This poem is undoubtedly a wedding song, and the poet, alluding perhaps to the ceremony of veiling and unveiling the face of the bride, compares her beauty to the dawn breaking through the darkness, and says: 'See if the daughter of the morning star has broken through the darkness of her armour, and let us awake at the sound of her song, at the sound of her dove-like cooing.'

<sup>23</sup> Note the alliteration and paronomasia. MS. reads שִׁיר יוֹנִיה.

<sup>24</sup> Cp. Amos 7. 16. From here to the end of ver. 7 the poet devotes himself to the praise of the bridegroom. 'What', says he, 'shall I say of the house

על־מצח ימים הזק	כי הוא מְשָׁרָה יוֹ[ר]שׁ
יִרְדֹּשׁ לַעֲלוֹת אֶל־שַׁח 5	אִישׁ לְקִנְיָתָהּ דּוֹרֵשׁ
יִיטב לָהֶם אוֹ יֵחַר	אָמְרוּ אֶל־קִנְיָהּ
שׁוּבוּ כִי נִחַלַת מְשָׁרָה	תִּהְיֶה לְאִדּוּנֶיהָ.
מִרְחָקִים מִמֶּרְחָקִים	כְּנִפֵּי רֵיחַ רָכְבוּ <sup>25</sup>
רֵיחַ בְּשִׁמְי תִּמְרוּקִים	מִיַּעֲלַת חֵן גָּנְבוּ
בְּעֵבֹרָה <sup>26</sup> סוֹד מִמֵּתִיקִים 10	עֲתוֹת דּוֹדִים קָרְבוּ
דּוֹרָה רַד מַה־תִּתְאַחַר	לְרַעוֹת תּוֹף גָּפִיהַ
לְעֵרוּגַת אֶהְבֶּה סוֹרָה	לְלִקוֹט שׁוֹשְׁנֶיהָ
דּוֹרָאִים מִדּוֹרֶיהָ <sup>27</sup>	כִּיּוֹם <sup>28</sup> נִתְּנוּ רֵיחַ
לֶךְ תַּצְפּוֹן בְּרִבְיָהּ	מִגֵּד אוֹר זוֹרֵחַ
יַחֲלִקֵם לְמַגְרִיהַ 15	עַד יִשְׁלַם יֵרֶחַ
כִּי סֶחֶר יִהְיֶה מָחָר	חֹד מִפְּהֲרֹנֶיהָ <sup>29</sup>
וְלֶךְ תִּהְיֶה לְמִנּוֹרָה	תֹּאִיר מִשְׁכָּנֶיהָ <sup>30</sup>
נֶאֱמַר לֶךְ עֲפֹרָה, נָוָה (verso)	אוֹרָה שְׁבַעֲתִים,
הַחֲפִירָה לִילֵי מִסּוֹה	כָּל בּוֹכֵי שָׁמַיִם

of Isaac [b. Abi'ali], for he holds so exalted a position that one might as well attempt to ascend to heaven as to attain it, and, whether pleased or displeased, let all who wish to attain it desist, for it shall remain with him as an inheritance.'

<sup>25</sup> From this verse to the end of the poem the poet lavishes his praise on the bride. 'From afar the winged wind rode and stole the spiced odours of the charming doe, holding sweet counsel about her, for the time of love has approached (vers. 8-10). Beneath her ornaments she conceals for thee the choicest splendour (ver. 14). Her beauty, if not masked, would put to shame the stars of heaven (ver. 19). He who has looked into her face has looked upon a constellation' (ver. 26).

<sup>26</sup> MS. reads בעבורה.

<sup>27</sup> Cp. Prov. 7. 18.

<sup>28</sup> MS. reads כִּיּוֹם.

<sup>29</sup> Cp. Isa. 3. 18.

<sup>30</sup> MS. reads מִשְׁסִּנִּיהָ.

שְׁמֶרֶה מַעֲיָנִים	20 רְפוּגֵי סַעִיף רָוָה <sup>31</sup>
צַעִיף צַפְעוֹנִיָּה	כִּי הוֹצִיָּאָה מֵאֲחֵר
אֵין רוֹשׁ בְּפִתְחֶיהָ	אֶף [נָא] מָהֶם אֶל־תִּירָא
אֶל הַר הַפּוֹר <sup>32</sup> צִמָּאָה	נִפְשׁ וְגִבְעַת הַלְבוּנָה <sup>32</sup>
וְדָרֹר לָהּ קֵן מִצָּאָה	עַד אֶרְסָה לֹו בְּאִמּוֹנָה
כָּל מִחְלָל בָּהּ נִלְאָה	25 יוֹנָה יָפָה כְּלִבְנָה
עֵיִשׁ עַל־פְּנֵיהָ <sup>34</sup>	שׁוֹחֵר פְּנֵיהָ שִׁיחֵר
אֶל עֵבֶר פְּנֵיהָ	וּמִנּוֹרֶת חֵן הָאִירָה

„מוֹשֵׁחַ“<sup>35</sup> אַחֵר לִבֵּן צָדִיק

וְלִכְל חֲלִי יֵשׁ דֵּי בַּצָּרִי	אֵין דֵּי לְחִילִי
לִי תִדְרָשׁוּ אֲחִי אֲרוּכָה	אֶל־נָא בְּגִלְעָד
בֵּת יֵאָתֶה לָּהּ הַמְּלוֹכָה	כִּי אִם בְּמִצְעָד <sup>36</sup>
תִּחְיֶשׁ לְתוֹחֶלֶת מְשׁוּכָה	אִיף אֲצַעֲקָה עַד
תִּשְׁמַע וְתִנְהֶה אֶת מְזוֹרִי	אוֹלִי בְּקוֹלִי
לָעוּ בְּרוּב בַּעֲסִי וְשִׁיחִי	מִילִי וְשִׁיחִי
אִוְ אֲמַצָּאָה חֶפְצִי וְאֲחִי <sup>37</sup>	מִוֹתִי מְנוּחִי

<sup>31</sup> 'The pomegranates of a watered branch' may be a poetic expression for her 'temples'. Cp. Cant. 6. 7.

<sup>32</sup> MS. reads לְבוּנָה, but metre requires correction. Cp. also Cant. 4. 6.

<sup>33</sup> A poetic term for the bridegroom.

<sup>34</sup> Job 38. 32.

<sup>35</sup> See n. 20 above.

<sup>36</sup> Cp. Ps. 37. 23.

<sup>37</sup> 'Death shall bring me peace unless I find my delight and my brother.'

(T-S. Loan 167)

למ' יוסף בן צדיק ימדה בה מ"ר יוסף בן מיגש<sup>38</sup>

— — — — —	— — — — —
אי ישן מחדש גילים <sup>39</sup>	אי שירות <sup>40</sup> ענבים
בלדד נאסר <sup>41</sup> לאצילים <sup>42</sup>	בלתי דסענבים <sup>43</sup>
לא יוכלו <sup>44</sup> שאתה בלים	בוא ושכון קרבים
הנם חול ערי תקדישם	ברוך טעמך <sup>45</sup>
5 בן רבב לנפשו אשם	נזעם וזעמך <sup>46</sup>
הביאו צרי אדום אל <sup>47</sup>	מפות לב אנושות <sup>48</sup>
[ויחי עוד, ויהיה גאל	מרפא הנפשות] <sup>49</sup>
הם חכמי בגי ישראל	חכמי עם קרושות <sup>50</sup>

וקאל פי ר' יוסף בן עמראן (וזן אל אחד : ואין זר אתו).

<sup>39</sup> 'Where is the old [wine] that brings new joys ?' The poem may be divided into two parts, the first, ending with ver. 10, is devoted to the praise of wine, and the second, extending from ver. 11 to the end of the poem, is devoted to the praise of Joseph. The first part would seem to indicate that the poem was written on some festive occasion, perhaps on the circumcision of Joseph's son, Solomon.

<sup>40</sup> EE'RK. שירת.

<sup>41</sup> MS. נאחז.

<sup>42</sup> A poetic name for the Jewish people. Cp. אצילי בני ישראל (Exod. 24. 11).

<sup>43</sup> Deut. 32. 14.

<sup>44</sup> EE'RK. יוכלון.

<sup>45</sup> The vessels are profane until the wine sanctifies them. RK read incorrectly טעמך.

<sup>46</sup> Referring to Jer. 35 the poet says that he who tastes wine is blessed, but he who curses it is cursed.

<sup>47</sup> אל is wanting in E.

<sup>48</sup> Jer. 15. 18.

<sup>49</sup> This verse is wanting in MS.

<sup>50</sup> The MS. as well as EE' reads חכמות עם קרושות. Rosin reads חכמות עם קרושות, and explains it in the following way: *Sie, die hier an der Tafel befindlichen Lehrer Israels, bleiben mit den keuschen 'Lehrerinnen'* (חכמות עם).

יְהִי מִי רַחֲמֶיךָ	עַד אֵלֶיךָ אֲנִי וְאַבְקֶשֶׁם <sup>51</sup>
מִפּוֹת <sup>52</sup> נִצְמִיד.	עָלֵימוֹ, וְהוֹד תִּלְבִּישֶׁם <sup>53</sup>
מִי <sup>54</sup> הוּא רַב פְּעָלִים	בְּפִשְׁתִּי בְּמַצְוֵי־תִבֵּל
זֶה נִשְׂא מִשְׁלִים	זֶה חֹשֵׁב זֶה שׁוֹרֵנֶבֶל
לָךְ יוֹסֵף חֲבָלִים <sup>55</sup>	מִחֲכָמוֹת לְכֹלם חָבֵל
כִּי אֵל חֲבָמָךְ	יַעֲרוֹף לְקַחֲךָ בְּנֶשֶׁם
יָקֻם נִצְמִיד <sup>56</sup>	וּבִשְׂוֹאֵל בְּטוֹבֵי לֶשֶׁם <sup>57</sup>
כִּי אֵל יִצְרָךְ <sup>57</sup>	תִּפְאָרֶת שְׁמֶךָ רַבָּה
בְּנֶךָ אַחֲרֶיךָ <sup>58</sup>	נֵר מַעֲרֵב אֲשֶׁר לֹא יִכָּבֶה
אֶרֶץ תַּעֲזָרֶךָ	בְּבֵרִית <sup>59</sup> עִמָּךְ שְׂחָק בָּא

(קְרוֹשׁוֹת) *glücklich vereint, während ich davon reisen muss, und nicht weiss, wo ich in aller Welt so vortreffliche Menschen mir noch einmal suchen soll* (Reime u. Gedichte, p. 123, n. 3). Kabana adopts the reading of Rosin. This interpretation, however, is not only far-fetched, but it also breaks the continuity of the poem, and does not explain to whom תִּלְבִּישֶׁם in v. 10 refers. In my opinion the whole passage from v. 6 to v. 10 may be rendered as follows: 'Bring the red balsam (i.e. wine) for the incurable wounds of the heart so that it (i.e. the heart) live again, and let it (i.e. the wine) become the redeemer and healer of souls.' Then, addressing himself to the wine, the poet continues: 'While I go in search of them, the wise of Israel, the wise of the people of holiness, let thy mercy be compassionate upon them (i.e. the wounded hearts and souls), and do thou dress them in the glory of thy sweet garments.'

<sup>51</sup> EE'RK. אֵלֶיךָ וְאֵנָּה אֲבַקֶּשֶׁם.

<sup>52</sup> EE'RK. עָלֵי אֵל וְהוֹד הַלְבִּישֶׁם.

<sup>53</sup> Cp. Gen. 49. 11.

<sup>54</sup> E. וְמִי.

<sup>55</sup> A play on Ezra 47. 13, where יוֹסֵף is used as a verb. RK read לָךְ.

<sup>56</sup> Refers to the *Urim* and *Thummim*, cp. Num. 27. 21. Cp. also 2 Sam. 16. 23. E reads וְהִשְׁוֹאֵל בְּטוֹבוֹ לֶשֶׁם; E'. יָקֻם נִצְמִיד; R. וְהִשְׁוֹאֵל בְּטוֹבוֹ לֶשֶׁם; K. וְהִשְׁוֹאֵל בְּטוֹבוֹ לֶשֶׁם.

<sup>57</sup> EE'RK. רַבָּה צוֹרֵךְ יִצְרָךְ.

<sup>58</sup> Judah Halevi says of Ibn Migash עָרְכוּ נֵר מַעֲרָבִי (Diwan, I, No. 130, ver. 7). MS. reads שְׂמֶךְ אַחֲרֶיךָ.

<sup>59</sup> MS. בְּרִית.





may assume that Ḥarizi speaks of a poet who flourished during the first half of the twelfth century.

The poem given here below, likewise from the Taylor-Schechter collection,<sup>2</sup> is probably the composition of this ancient poet, for the name of Joseph ben Shesheth is clearly stated in the title, and traces of the acrostic Joseph are discernible in the second stanza, where the 'Yod' and the 'Samek' of the name are marked with three dots in a slanting position—the usual sign of the letters of an acrostic in ancient manuscripts. Unfortunately the stanza is illegible just where the other initials ought to be. However, the mere fact that the name of our poet was Joseph ben Shesheth is not sufficient in itself to establish his identity indisputably.

The poem, as the title indicates, was addressed to the 'famous scholar R. Judah', but all that is left of R. Judah's patronymic is the initial ך and the final ן, from which it is impossible to learn his identity. We gather, however, that he was a Cohen,<sup>3</sup> famous for his generosity,<sup>4</sup> his great learning,<sup>5</sup> and his eloquence.<sup>6</sup> From the closing stanza it seems that he was involved in some struggle from which he came out victorious, but what the cause of the struggle was, or who his enemies were, is difficult to conjecture.

The purpose of the poem was to invite R. Judah to leave Spain, where he must have felt himself a stranger,<sup>7</sup> and

here a dittography due to *בן עזרא משה* preceding it. For other poems by Joseph ben Shesheth cp. Neubauer, *Catal.*, II, 2699, 5b (beg. *מה נעמו* . . . *אעיר לבבי ורעיוני*), 2712, 11h (beg. *יונים ירינו בינות עצי עדן*). For the family name Shesheth, cp. *The Itinerary of Benjamin of Tudela*, ed. Asher, II, pp. 3-5.

<sup>2</sup> T-S. LOAN 7. Paper, 1 leaf, 15-14 cm., cursive hand, written on one side only.

<sup>3</sup> Cp. ver. 11.

<sup>4</sup> Cp. ver. 14.

<sup>5</sup> Cp. vers. 15-17.

<sup>6</sup> Cp. ver. 21.

<sup>7</sup> Cp. ver. 2.

settle in שרה צען,<sup>8</sup> which very likely stands for Fostat.<sup>9</sup> From this it is to be concluded that Joseph ben Shesheth himself, though originally a Spaniard, was no longer there. Indeed, the fact that the surname *Ha-Sephardi* was applied to him is additional proof that he lived outside of Spain. If not for this, we might perhaps identify him with Joseph ben Shasheth ibn Latimi, a liturgical poet of the thirteenth century, but the latter seems to have lived to the end of his life at Lerida in Spain.<sup>10</sup>

As to the form of the poem, it may be remarked that in the manuscript the verses are not separated but follow each other continuously, occupying altogether thirteen lines. Of course there is no punctuation. The metre of the shorter verses is that which is known as *Basit*,<sup>11</sup> consisting of (1) — — — — and (2) — — — —, while that of the longer verses consists of (2) + (1) + (2), in other words, a modified form of the same metre. Each group of short verses has its own rhyme, while all the longer verses are divided into two hemistichs and have throughout the poem one uniform rhyme for the first hemistichs and another for the second hemistichs.

רהט ליוסף בר' ששת הספרדי נ'נ' פי אל שין אל אזל ר'

יהון[ד]ה ת...ן למא לשב עאני<sup>12</sup>

— — — — —   — — — —	— — — — —   — — — —	— — — — —   — — — —
יגור וצרי <sup>13</sup> בגלעד וזמן <sup>14</sup>	יגור וצרי <sup>13</sup> בגלעד וזמן <sup>14</sup>	יגור וצרי <sup>13</sup> בגלעד וזמן <sup>14</sup>

<sup>8</sup> Cp. ver. 4.

<sup>9</sup> Neubauer, *Mediaeval Jewish Chronicles*, I, 118; *Jewish Encyclopaedia*, V, 61 a.

<sup>10</sup> See Landshuth, *עמורי העבודה*, p. 98.

<sup>11</sup> Kaempf, *Die ersten Makamen*, p. 21, 3 b.

<sup>12</sup> The meaning of this phrase is obscure.

<sup>13</sup> Jer. 8. 22.

<sup>14</sup> The Pual of זמן is post-talmudic.

מה-לך דוה-לב בגרות<sup>15</sup> תען<sup>16</sup>  
 בא-נא לאהל יקר בל-יצען<sup>17</sup>  
 צפ . . . . . ובשחר-צען<sup>18</sup>  
 5 קום עטה [גי]ל בשחר תגל [ות]פרח ויגזן טופן<sup>19</sup> מה  
 "יתחברו מהללים . . .  
 . . . . . תמודות לבב . . . . .  
 "סבין[ב] שלומים ואין קול . . .  
 מה לרל . . . . . הפיק אלהים רצונו וימן<sup>20</sup>  
 10 הא<sup>21</sup> גור אריה<sup>22</sup> וכן-נאמנים<sup>23</sup>  
 ובחיר אהים סגן הפהנים  
 לשמע והולל שמו בהמונים<sup>24</sup>  
 עד כנען וערר<sup>25</sup> וכן, חכי הוא כמופת בזמן? מה  
 דגל חסרים וגם<sup>26</sup> כל מהלל,  
 ענין שעפים וסוד מעלל<sup>27</sup> 15  
 מוליד חבמים ושרים שולל<sup>28</sup>

<sup>15</sup> Jer. 41. 17, and Rashi *ad loc.*

<sup>16</sup> = 'Wilt thou tarry', cp. Sanhedrin 11. 4 : זה : אין מענין את דינו של זה.

<sup>17</sup> Isa. 33. 20.

<sup>18</sup> Ps. 78. 12.

<sup>19</sup> Analogous to זומן in ver. 1, and likewise post-talmudic. <sup>20</sup> Jon. 2. 1.

<sup>21</sup> Gen. 47. 23. We may perhaps connect this verse with the preceding and read : 'and he appointed this lion's whelp'.

<sup>22</sup> So in MS., the metre requires אריים, cp. 1 Kings 10. 20.

<sup>23</sup> The 'hatef' in this and in several other words is disregarded.

<sup>24</sup> Joel 4. 14.

<sup>25</sup> Num. 21. 1. It is simply a poetic allusion to the East.

<sup>26</sup> MS. reads ונם.

<sup>27</sup> Cp. the expression וזה ענינה וסודה in Gabirol's מלכות, כתי' מלכות, § מי יגיע לחכמתך.

<sup>28</sup> Job 12. 17.

מִלְשׁוֹנוֹת טָרַד <sup>29</sup> בְּלָבָל וְדָרְדַּע וְנִשְׁכַּח הַיָּמִן, <sup>30</sup> מֶה  
 מִיָּדָה עָבְדוּ וְשָׂאֵל חוֹפֶשׁ ק  
 שָׂד <sup>31</sup> לְיַעֲפִים, בְּמִרְאֵי נֹפֶשׁ,  
 חֲכָמַת שְׁפָתָיו מְשִׁיבַת נֶפֶשׁ, <sup>20</sup>  
 אֶם־יִדְבֹּר, נִפְרַד מִפּוֹ בְּדִלָּה, וַיִּרַד הַפֶּן, <sup>32</sup> מֶה  
 קוֹל הַבְּשׂוּרָה בְּתַבֵּל עֵבֶר,  
 קוֹל כִּי יִהְיֶה בְּאַחֲיוֹ נָבֵר, <sup>33</sup>  
 וַיֵּאָזֶן הַשְּׂנָאִים <sup>34</sup> וְעוֹם שָׁבֵר <sup>35</sup>  
 עֵם־אֵל וְנֶם־עַם־קְדוֹשִׁים נֶאֱמָן <sup>36</sup> מֶה <sup>25</sup> וַיִּהְיֶה עוֹד רַ[ד]

<sup>29</sup> 'He banished these three wise men from speech,' i.e. he surpassed them.

<sup>30</sup> 1 Kings 5. 11.

<sup>31</sup> Lam. 4. 3.

<sup>32</sup> Cp. the expression מִרְגְּלֵי מִרְגְּלֵי קִידּוּשִׁין Kiddushin 39 b.

<sup>33</sup> 1 Chron. 5. 2.

<sup>34</sup> So in MS., but the metre is incorrect.

<sup>35</sup> Lev. 26. 19.

<sup>36</sup> Hos. 12. 1.